

NOV 25 1959

NEW YORK  
PUBLIC LIBRARY

ARTOR LENOX  
TILDEN FOUNDATIONS

*The American*

# RECORD GUIDE

NOVEMBER 1959



Featuring a comprehensive  
survey of foreign recordings,  
with particular attention  
to imports from France. . .

PRICE 25 CENTS



## HONOR THY NEIGHBOR

If the sound of your hi-fi or stereo rig infiltrates his (or her) apartment, make certain it's from a Vanguard record. If a gift is in prospect, "do unto others," give the finest in recordings for the connoisseur the record industry can offer, a Vanguard or Bach Guild disc. Featured are artists who, whether celebrities to the multitude or specialists for the cognoscenti, are chosen masters of their select repertory. For the music lover interested in the Elizabethan or the space ship age, the enchantment of the past or the lusty voice of the present, the fascinating discovery or the fresh view of the familiar, Vanguard-Bach Guild finds the right artist to bring his favorite music to life. And each disc, from the first to the last production step, is a labor of love.

### MISCHA ELMAN

with Vienna State Opera Orch., Golschmann cond. **KNACHTUNG!** VIOLIN CONCERTO. SAINT-SAENS: INTRODUCTION AND RONDO CAPRICcioso. VRS-1049 (Stereolab VSD-2037)  
**MEYERHOFER: VIOLIN CONCERTO. LALO: SYMPHONIE ESPAGNE.** VRS-1050 (Stereolab VSD-2047)

### MOGENS WOLDIKE

conducting **BACH: THE ST. MATTHEW PASSION** — Stich-Randall, Ren Maydan, Braun, Kimmitt, Berry, Ebnerus, Choirs, Orchestra. 4-12" box with illustrated booklet. A Bach Guild Anniversary Special. BG-594 \$11.90 (Stereolab BGS-5022/5 \$17.85)

### I SOLISTI DI ZAGREB

Antonio Janigro, conductor **AN 18TH CENTURY CHRISTMAS** (Works: Corelli, Torelli, Bach and Haydn's Toy Symphony). BG-569 (Stereolab BGS-5006)

**VIVALDI: THE FOUR SEASONS.** BG-564 (Stereolab BGS-5001)

### VLADIMIR GOLDSCHMANN

conducting the Vienna State Opera Orch. **TECHNIKOVSKY SYMPHONY NO. 6, "PATHEIQUE."** Vanguard Demonstration Special. SRV-112 \$2 (Stereolab SRV-112 SD \$2.98)

### ALFRED DELLER

and The Deller Consort **THE HOLLY AND THE IVY** (English Carols). BG-499. **PURCELL: WELCOME TO ALL THE PLEASURES. BLOW: JOE ONYX DEATH OF HENRY PURCELL.** BG-530 (Stereolab BGS-5015)  
**MONTVERDI: MADRIGALI AMOROSI.** BG-579 (Stereolab BGS-5007)

"One of the most important recordings of the year . . . a record to gladden the heart, the soul, the spirit, and the mind, as well as the ear." *American Record Guide*

### ODETTA

**MY EYES HAVE SEEN.** VRS-9059 (Stereolab VSD-2046)

"One of America's most exciting young folk singers." *Saturday Review*  
"Odette is a mobile artist." *N. Y. Herald-Tribune*

### PAUL ROBESON

**ROBESON.** VRS-9037 (Stereolab VSD-2015)

**ROBESON AT CARNEGIE HALL.** VRS-9051 (Stereolab VSD-2035)

"One of the supreme, communicative artists of our time." *great recording.* *Musical America*

### THE WEAVERS

**AT CARNEGIE HALL.** VRS-9010 **AT HOME.** VRS-9024 (Stereolab VSD-2010) **ON TOUR.** VRS-9013 **TRAVELING ON.** VRS-9043 (Stereolab VSD-2010) (Stereolab VSD-2009) Vol. II: VRS-1035 (Stereolab VSD-2040) Vol. IV: VRS-1045 (Stereolab VSD-2040)

"A key force in transforming folk music from a coterie cult to popular pastime . . . grateful discovery at the riches of world music." *New York Times*

### ERICH KUNZ

**GERMAN UNIVERSITY SONGS.** Four volumes of enchanting student folk songs, with chorus and orchestra. Vol. I: VRS-477, Vol. II: VRS-478, Vol. III: VRS-479, Vol. IV: VRS-480 (Stereolab VSD-2040)

### CAROL CHANNING

Recorded on location. VRS-9056 (Stereolab VSD-2041)

"The fastest, funniest fifty-five minutes in show business." *Variety*

### CHARLTON HESTON

Reads the Holy Bible. **FROM THE FIVE BOOKS OF MOSES.** Vol. I, In Beginning. Vol. 2, Out of Egypt (with the Robert Corman Chorus). VRS-9060/1 (Stereolab VSD-2049/50) Also available singly.

### SIOBHAN McKENNA

(with All-Star Cast). **DICKENS: A CHRISTMAS CAROL.** VRS-9040

Prices (except special priced items above) Monaural \$4.98, Stereolab \$9.98



**VANGUARD**  
recordings for the connoisseur

Send for Catalogue to: Vanguard Recording Society, Inc., 154 West 14 Street, New York 11, N.Y.

for NOVEMBER, 1959

Volume 26, Number 3

Peter Hugh Reed  
Founder and Editor Emeritus

James Lyons  
Editor and Publisher

Paige Lohr  
Associate Editor

Philip L. Miller, Senior Critic  
Martin Williams, Jazz  
Edward Jablonski, "Unlikely Corners"  
Henrietta Yurchenco, Folk Music  
Lawrence Stewart, Spoken Word  
Larry Zide, "Sound Ideas"  
Steven Smolian, "Da Capo"  
C. Victor Campos, "The Third Ear"

John W. Barker  
Jean Bowen  
Gusti Breuer  
Eugene Bruck  
Arthur Cohn  
Jack Diether  
Shirley Fleming  
Bernard Gabriel  
Herbert Glass  
Joe Goldberg  
Larry Gushee  
Herbert Haufrecht  
Alfred Kaine

Rafael Kammerer  
Igor Kipnis  
Paul Kresh  
J. B. Lancaster  
C. J. Luten  
George Louis Mayer  
Alice T. McIntyre  
David H. Miller  
Peter C. Pfunk  
Alan Rich  
Max de Schauensee  
Max Serbin  
Ruth C. Steinkraus

Paul Mayen, Cover Artist

Western Advertising Representatives:

R. J. Friedman Associates  
5880 Hollywood Blvd. 260 Kearny Street  
Los Angeles 28, Calif. San Francisco 8, Calif.  
Hollywood 7-9625 E Xbrook 7-0632

THE AMERICAN RECORD GUIDE, formerly  
*The American Music Lover*, is an independent  
journal of opinion. It is published on or before  
the tenth of the dated month. Price 35c a copy.

●Subscription rates: U. S. A. and Canada, one  
year, \$3.50. Pan-America, \$3.75. Elsewhere, \$4.00.

●The contents of this periodical are protected by  
copyright and may not be reprinted without per-  
mission in writing. The Editor cannot assume  
responsibility for unsolicited contributions, which  
must, however, be accompanied by return postage.

●Change of address notification must be received  
at least a month prior to date of publication. No  
responsibility can be assumed for non-delivery of  
any issue due to removal without ample notice.

●Second-class mail privileges authorized at New  
York, N. Y., with additional entry at Easton, Pa.

●MAIL ADDRESS: Post Office Box 319,  
Radio City Station, New York 19, N. Y.

## ON THE COVER:

The violinist Nathan Milstein, in observance of whose 30th year  
before the public Capitol has issued a special album entitled "The  
Art of Milstein", reviewed by Shirley Fleming on page 206

November, 1959

## CONTENTS

BEGINNING  
OF PAGE:

Writing Songs By Ned Rorem.....	164
Bayreuth Report: George London's Superb Dutchman By George Louis Mayer.....	168

## FEATURE REVIEWS

A "Season" of Light Opera By Philip L. Miller.....	170
The New Music from Germany By Arthur Cohn.....	176
Eight Operas from Prague By Alan Rich.....	182
Boismortier's "Daphnis".....	185
Five by Charpentier.....	186
Inside "The Diary of One Who Disappeared".....	194
A Masterpiece of Lyric Comedy By John W. Barker.....	200
We Love You, Mr. Milstein By Shirley Fleming.....	206
A Magnificent Memento of Louis Vierne.....	208
In Portugal They Compared Her to Aphrodite.....	210

## DEPARTMENTS

From The Editor.....	167
Shorter Reviews (Mono & Stereo).....	184
Vocal Miscellany.....	210
Da Capo.....	212
Sound Ideas.....	219
Readers' Exchange.....	222

SUBSCRIPTION COUPONS—  
CHRISTMAS AND REGULAR... 190

# Writing Songs

By NED ROREM





**S**ONG-WRITING is a specialty within the general field of musical composition just as the writing of poems, novels, plays, or history is a specialty in the area of literal or verbal interpretation of human experience.

In its emphasis on songs this article presents some general principles which underlie musical composition, as well as some practical problems which face the individual composer. Most of the observations are derived from my personal experience.

## I

I have chosen song-writing to illustrate a composer's methods, for several reasons.

Song is one of the shortest musical forms. Its concern with words makes it less "abstract" than other music, and therefore more accessible to the non-composer. In song, words are encompassed by a melodic flow of short enough duration for the good listener to feel logically how he is taken from beginning to end. The composer's decisions are fewer and more palpable to the layman, and less complex than the systems of development needed for larger and purely instrumental pieces.

Problems of music-making vary from medium to medium and no two composers confront them in the same way. My purpose is not to explain how to write a great song; its qualities cannot be ascertained even after it exists because the essence of greatness cannot be verbalized. Nor am I concerned with questions of inspiration. A composer takes inspiration for

granted and proceeds directly to perfecting his technique. Technical facility with his craft is ultimately second-nature, so his choices are not always conscious. What I hope to show is a manner in which a song might be written from start to finish. Its future after that is speculative.

Webster defines Song as "a melody or musical setting for a lyric poem or ballad . . . or an instrumental composition having the technique or quality of vocal music". For the purposes of this examination I will narrow the definition as follows: *A lyric poem of moderate length set to music for single voice and piano.*

A lyric poem is an expression of its author's feelings, rather than a narrative of events. "Moderate length" means from two to five minutes. "Single voice" is the instrument of one human singer. "Piano" is the musical instrument with which we are all familiar.

Which comes first—the chicken or the egg? Words or music? In the world of jazz, lyrics are sometimes concocted especially to synchronize with music already completed. In the literature of the formal vocal recital, music always comes second, being a *result* of the words—a wedding, so to speak, of words and music, in which neither ought to dominate the other. A third element of greater magnitude is indicated. This "whole" is a piece of music integrally employing the impetus of words, and differs from a programmatic work that is meant to evoke visual images or a story without use of oral expression. The composer may force words into the mold of a melodic idea already existing in his notebook and which seemed to be waiting for just these words to come along. In my own working the notebook ideas later used in songs become accompaniment figures above which a tune is imposed. A composer may also have drafted existing tunes so embryonic they take on entirely new character when joined with words. As a rule, pianistic and vocal ingredients are conceived simultaneously. Today, especially, accompaniment is often composed as a free counterpoint equal to the solo line.

The composer's initial job is to find an "appropriate" poem. The test of this is

---

The gifted composer who contributed this article will be represented at Town Hall this season in two recitals entitled "Music for Voice by Americans". The first of these, on the 16th of this month, will involve also Virgil Thomson and William Flanagan, who are shown (left and center, respectively) with the author in the photo by Gianni Bates on the adjoining page. All three composers will take part as accompanists. Mr. Rorem currently holds the Slee Professorship at the University of Buffalo.

a poem's final enhancement by music; it is contrariwise inappropriate when both words and music add up to an issue of mutual confusion. One poem may be so intrinsically musical that a vocal setting would be superfluous. Another may be so complex in image and idea that an addition of music would mystify rather than clarify its meaning.

All words of a song from lyric poetry are ideally understood in a continuing stream; making them comprehensible is the composer's (and ultimately the singer's) chief task. Some song-writers are free in reiterating words and phrases stated only once by the poet. It is uncertain whether such song-writers do this to illuminate the sense, or because they are carried away by their own music and haven't enough words to see them through. A poem read aloud with these gratuitous redundancies would not only sound "wrong", but lose all flavor of the author's metrical scheme.

A song is not a poem read aloud but something else entirely; music inclines to alter a poet's rhythmic subtlety, no matter the composer's will to prevent it. The "sin" of duplicating words at discretion is that it retards and cripples the flow intended in verse.

Sung words will always be slower than spoken ones, even without repetition; songs last longer than their poems. If the poet is alive he can be consulted about alterations. If he is not, it would seem the more interesting problem is that of making a poem comprehensible without recourse to facile verbal repetition. Specialized verse forms (such as certain folk songs, nursery rhymes, and jazz improvisation) can lend themselves to arbitrary inner repeating.

A sung poem should be comprehensible without amending the text if declamation and prosody are correct, the tessitura plausible, melodic rise-and-fall natural, and tempo indication comfortable. You may have wondered what these words mean.

*Declamation* is the effective rhetorical rendition of words with regard to correct emphasis of each word as it relates—sensewise—to the others. What is called

*melodrama* is a procedure of speaking words with systematic accents against musical background. Milhaud, in his Orestes cycle, makes hair-raising use of melodramatic declamation: the fury mutters and spits and howls and shrieks in rhythm with an all-percussion orchestra.

*Prosody* is the science or art of versification, the synchronizing of musical phrases with the natural motion of spoken words.

*Tessitura* refers to that part of the compass in which most of the tones of a melody lie. It should not be confused with *range*—meaning the entire possible gamut of notes a given instrument is capable of performing. A voice's most gracious tessitura is the area of its range in which it performs most graciously.

Excessive concern with these devices will sometimes produce a song so finicky and stilted that pure musical values are inhibited. Indifference to word values, using verse solely as an excuse to make music, may result in a song devoid of literary sense. A given poet's style will—where the higher art of song-composition is concerned—refer significantly to the musician's treatment. There is a great gap between the inherent freedom of a folk-ballad and the inflexibility of a sestina. Each composer has his approach. The poem's "rightness" and the final success of the resulting song come only with a sense of style and taste in determining the kind of music used with the kind of poem chosen.

These are the principal—rules, if you wish—that involve song composition. After a poem has been selected, the effectiveness of its ensuing union with sound will result from the composer's judgment in dealing with the words and their ideas.

## II

At this point a digression: Let us examine the poet's attitude where the musicalizing of his verse is concerned.

Some poets oppose the process. Tennyson complained: "these song-writers make me say twice what I have only said once". Valéry stated this same superfluity a bit more prettily: "Hearing verse set to music is like looking at a painting

—(Continued on page 216)

# FROM THE EDITOR:

I AM planning a thick December issue to catch up with the many domestic releases there was no space to cover in this special number, which is devoted mostly to imported recordings. The columns omitted this month will all be back in December, along with the two Landowska features promised earlier. . . It is evidence of the vast increase in record imports, surely, that we could hardly more than skim the surface of the situation in this issue. In acreage the redoubtable Harry Goldman's Odéons and Pathés dominate, and properly so because they are the only foreign labels immediately available through normal dealer channels from coast to coast. But other names are beginning to make incursions, most notably Deutsche Grammophon, and there are signs that many more will be heard from as so many American firms continue to slacken their interest in the genus connoisseur. For instance, visiting the other day at Discophile (one of New York's more progressive shops), I heard the great Lumen recording of Des Prés' *Missa Hercules* (which will be brought out here by Vanguard, I am pleased to report, but I just couldn't wait), then some exquisite Nielsen songs sung by Aksel Schiøtz on Danish HMV. The latter catalogue is not yet available here, but Discophile is trying. And it is at such stores that you can still get things like Furtwängler's Beethoven Ninth and Fischer-Dieskau's *Schöne Mullerin* on Electrola—not because the imported versions are necessarily superior but simply because the domestic pressings have been cut out for lack of demand. And of course they were not in stereo, anyhow, so off with their heads. . . Once again I must do an obituary notice on a record magazine. This time it was *Listening Post*, which survived less than a year. . . Another has just begun publication with an issue containing thirty-seven classical reviews, all of them favorable. . . I wonder who will record the superb Violin Concerto of William

Schuman? I heard a tape of an Asper performance by Roman Totenberg that was good enough to send directly to mastering, if any A & R man is interested. . . Speaking of Juilliard (Schuman is the president), best wishes to William Bergsma, who has been appointed head of its composition faculty. . . Bergsma is only one of more than two dozen Americans represented on the fall lists of Composers' Recordings, Inc. Intrepid CRI has scheduled no less than twelve LPs for simultaneous release. For documentary purposes, and for the delectation of those who wish to hear the music of today today, this is an exciting prospect. . . Quite another order of excitement is promised by the new Library of Recorded Masterpieces (see page 205). Vivaldians being unable to contain their enthusiasm as a matter of course, I might as well disclose the contents of the first disc while they are awaiting prospectuses: Concerto in F (2 oboes, bassoon, 2 horns, violin, strings, harpsichord), Concerto in A (strings, harpsichord), Concerto in G minor, "La Notte" (flute, bassoon, strings, harpsichord), and Concerto in E flat (bassoon, strings, harpsichord); the Pincherle numbers are respectively 273, 23, 342, and 433. Such diverse citizens as Paul Henry Lang and Leonard Bernstein having lent their endorsement to this project, it remains for me only to add that I am joining up straightaway. . . That oratorio by Levy to which I referred last month (*For the Time Being*) has been published by Ricordi just in time for those who want to hear the December 7th première at Carnegie Hall with the score in hand. . . I have heard a test pressing of the first two movements of a new Brahms *B flat* by the German pianist Hans Richter-Haaser, due shortly on Angel. If the rest is as good, this will be the finest performance on records, notwithstanding the mannered accompaniment by Von Karajan. Where has Richter-Haaser been all these years?

—J.L.

THERE HAS probably never been a perfect performance of any opera. There are always some flaws. All one asks is that the producer, conductor, and cast work together and strive together toward this impossible goal. And when this all-that-one-can-ask-for standard is reached and an inner excitement and tension springs into action to illuminate the proceedings—that magic which one sits through hundreds of well-prepared and well sung, but dreary, performances waiting for—one has ideal opera. The minor flaws don't matter. This year the new production of "*Der Fliegende Holländer*" at Bayreuth reached this level, but by so doing only served to emphasize the shortcomings of the festival's current "*Lohengrin*" and "*Parsifal*".

Wieland Wagner, the more daring of the two producer-grandsons of the composer, achieved one of his most satisfying productions to date with this "*Holländer*". By facing the fact that this vigorous early Wagner opera would not bear the burden of his typical ultra-stylized approach, Wieland departed from his usual methods and surprised us with a production which, while not free from stylization and unconventional devices, nevertheless was based on realism. By choosing to use the seldom performed, rugged first version of the opera, he even emphasized the work's kinship to early German romantic opera. The key to his approach to the work was his emphasis not, as one might have expected, upon the mysterious and legendary character of the *Holländer* himself, but rather upon the normality of the flesh-and-blood world to which the phantom appears. This skillful concentration upon the plight of the characters affected by the *Holländer*'s appearance, instead of upon the symbolic overtones of the tortured figure himself, only served to heighten the drama of the opera. And, of course, this served to make his appearance even more awesome and frightening.

But opera is not exclusively a producer's art. The ultimate success depends upon how the singers, backed up by the conductor, use his raw material and transform it into art. It seems unlikely that any postwar Bayreuth production has

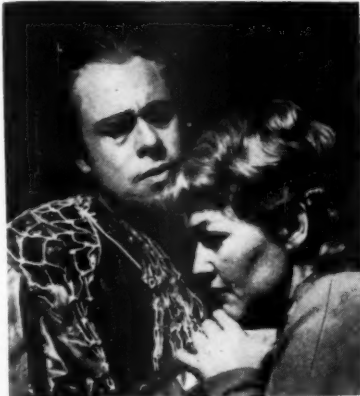
"When I recently heard his new recording of Wagnerian scenes I thought that I had never heard him sing so well in actual performance and wondered if some technical wizardry were the reason for the recording's excellence. Now I have heard him sing this well and my suspicions have died."

## Bayreuth Report:

### George London's superb Dutchman

By GEORGE LOUIS MAYER

Act II of "*Der fliegende Holländer*" at Bayreuth, with Leonie Rysanek as Senta and George London in the title role  
(Photo by Ilse Buhs)



been so ideally cast. Headed by Leonie Rysanek as Senta and George London as the Holländer, it also boasted the Daland of Josef Greindl, the Eric of Fritz Uhl, —a most promising young tenor—Res Fischer, the veteran performer from Stuttgart, as Mary, and Georg Paskuda as the Steuermann. Wolfgang Sawallisch, who made such a fine impression with his "Tristan" at Bayreuth two years ago, strengthened it with his conducting of this score.

By choosing to play the first and last acts aboard Daland's ship, Wieland brought out the importance of the sea atmosphere of the work, which is even more in evidence in the sweep and power of the first version of the opera than it is in the more familiar second one. The brilliance of the brass and winds—many passages were later re-orchestrated for strings—keeps the score surging forward. The opening stage picture of the sailors' swaying as they pulled at the ropes immediately set this atmosphere. Paskuda's bright and fresh-voiced, but intentionally inelegant singing of the Steuermann's song fit perfectly into this hearty setting.

The arrival of the Holländer's ship, which suddenly loomed up behind Daland's, and the appearance of the Holländer himself, seemingly suspended, arms outstretched beside him, between the two ships, made an electrifying impression. London sang the whole of *Die Frist ist um* frozen in this static position only to raise his arms, turn his head and contort his face into a visual representation of the tormented existence he has just described at the very end of this monologue. He was in top form. Throughout the opera he maintained a vocal poise and dramatic excitement that revealed his great gifts at their best. When I recently heard his new recording of Wagnerian scenes I thought that I had never heard him sing so well in actual performance and wondered if some technical wizardry were the reason for the recording's excellence. Now I have heard him sing this well and my suspicions have died.

In the following scene Greindl immediately made it clear that Daland was a drunken, scheming opportunist. The

contrast between this ridiculous man in his pajama-striped suit and top hat with that of the Holländer, caught up in fish nets, obviously symbolic of his eternal ties to the sea and to his cursed existence, was a striking and effective one—even though Greindl did not come into his own until later, which is true of most Da'ands, the second act being so much more grateful, vocally.

The second act revealed Wieland's ability to map out a consistent master plan of characterization and stage action at its best. He is not content to merely work out a characterization on surface values, but probes into motivations and ways and means for making these motivations serve as springboards for what is to come. Scarcely a moment passed in this act without some action or other being highlighted and intensified in such a way that the action seemed fresh and logical for the first time. These devices never serve to clutter the action; they only clarify it. The act opened to disclose a room lined front to back, on both sides, with spinning wheels. But they were not the ordinary spinning wheels. These were a variety which required two girls to operate—one to do the turning and one to maneuver the spindle. A huge, semi-transparent portrait of the Holländer was hung high above center stage front, giving the impression that the audience was looking at it from the back. Below it, gazing dreamily into it, sat Senta, with Mary. They had a similar spinning wheel between them but it was mounted on wheels to suggest that Mary was a cripple. The whole idea of these dual operated wheels immediately gave dimension to Mary's continual demands that Senta stop her dreaming and get to work—for, of course, she couldn't work unless Senta turned the wheel. The Bayreuth chorus girls, padded into appearing to be the lustiest wenches ever to sit upon a stage, worked away but when occasion demanded—such as in the *Ballade*—they immediately reacted and as individuals. And what a masterful stroke it was to have Mary, who had just refused Senta's request to sing the *Ballade*, lean

—(Continued on page 209)

# A 'season' of light opera from Pathé

By PHILIP L. MILLER

THROUGH the agency of Harry Goldman we now have from Pathé in effect a season of light opera in repertory, performed in French by a permanent company, with Jules Gressier, Marcel Cariven, Louis de Froment and Paul Bonneau sharing the podium, and such stars as Michel Dens, Martha Angelici, Liliane Berton, Nadine Renaux, Lina Dachary, Solange Michel, and Michel Roux in the leading roles. In most of the performances the Choeurs Raymond Saint Paul and the Lamoureux Orchestra are in support. As would be perfectly natural with such a company, the repertory is not exclusively French (except in the language of performance), but draws on the Viennese school and even includes two by American composers. As the critic whose assignment it is to "attend" a performance of each of the twenty-two works presented, I am impressed by the generally high quality of the singing, the completely professional caliber of all concerned, and the admirable finish that characterizes each presentation.

If we consider the sixteen genuinely French scores we come up with a fair historical survey, from Hervé, who has been called "the creator of French operetta", to Poterat, who belongs to our own time. The dates of the premières of these works span nearly a century, from 1858 to 1946. Naturally there is variability in the quality of this music. Inevitably the cuts are

from a limited assortment of cloths, and the often tried, all but sure-fire patterns pass in review again and again. It would be asking far too much of the reviewer to expect him to be absolutely objective in picking his favorites. In my own case this would be quite impossible. Is it actually a fact, as it seems to me, that "*Les Cloches de Corneville*" has a score richer in good tunes than most of its contemporaries, or is it simply that I have always known these tunes, and that I once had the pleasure of seeing this work on the stage in Paris with the same Michel Dens as the dashing and ample-voiced hero? Of the superiority of the Offenbach comedies there can be no question: this master is known for his caustic wit as well as his melodic inspiration. And one can hardly fail to recognize the higher musicianship of such composers as Hahn and Messager (the latter of whom, it will be remembered, made musical history as the conductor at the première of Debussy's "*Pelléas et Mélisande*").

It hardly needs saying, since most of the operettas occupy a disc apiece (the two American musical comedies are each reduced to a single side) that these are abridged performances, only in a few cases including any spoken dialogue, and only occasionally explained by a narrator. Since the discs were not planned for export, we are given only a very brief synopsis of each plot in French, and this, it must

be admitted, is not always easy to tie in with the sequence of songs, ensembles, arias, and choruses.

But let us ring up the curtain, opening the season with the oldest operetta on the list (as well as one of the very best)—Offenbach's "*Orphée aux Enfers*". Perhaps the performance has a familiar sound? As a matter of fact this recording, like a number of others in the series, was once available in this country bearing the Vox label. And a particularly well sung performance it is, under the direction of Jules Gressier. Claudine Collart, who appears as Euridice, seems to have something of a monopoly on the role, as she sang it again in the complete recording conducted by Leibowitz. Suffice it to say she justifies her claim. But there are other fine singers in this ensemble, notably Liliane Berton as Diane, Claude Devos as Orpheus, Aimé Doniat as Pluto, Freda Betti as Public Opinion, perhaps above all Andrée Grandjean as Cupid. The score is bristling with some of Offenbach's best inspirations—the famous *can-can* (we are given only enough of the overture to bring this in at the beginning as well as the end), the duet in which Jupiter appears as an insect, and the song, *Pour séduire Alcmère la fière*, to name but a few. Everyone concerned is obviously having a wonderful time (DTX-30143).

"*La Belle Hélène*", a score some six years younger than "*Orphée*", pretty well matches that masterpiece in magnificent tunes and good broad fun. When Vox

issued this recording I expressed a preference for the fuller performance (with dialogue) offered by Leibowitz on the Renaissance label. This was partly due to the superiority of Janine Linda over Deva Dassy in the title role. Miss Dassy is acceptable but hardly more: her voice has the familiar acidity of the typical French soprano. Otherwise the cast, including Berton, Devos, Bernard Demigny, Michel Roux and Willy Clément, is expert and spirited; Gressier conducts (DTX-30137).

The passage of two more years brings us to 1866 and the première of "*La Vie Parisienne*", another fine score, crammed full of first-rate tunes, many of them familiar as background for ballet. Hearing them as they were conceived, so beautifully performed by such seasoned artists as Lina Dachary, Nadine Renaux, Roux, Clément and the rest, one finds them even more charming. And there are surprises, such as the delicious ensemble, *Votre habit a craque dans le dos*. I noticed some occasional fuzziness in this pressing (DTX-30139).

Hervé, whose real name was Florimond Ronger (1825-1892), was six years younger than Offenbach, but since he was earlier entering the field of operetta he must be given credit for founding the school. For all that, though he wrote some fifty operettas (and, incidentally, one grand opera) his greatest success, the work by which he is remembered today, was not produced until 1883. "*Mam'zelle Nitouche*" contains a generous portion of pretty



The bacchanal from "*Orpheus in the Underworld*"—from the painting by Gustave Dore



Martha  
Angelici



melodies, though there is nothing in Marcel Cariven's abridgement to suggest the wit or musical spice of an Offenbach. The flavor is established by the elements of the play, contrasting the religious atmosphere of the convent (a favorite scene for musical escapades) with the lights of the theater and the pompous jauntiness of the military. The performance is distinguished by some excellent singing by Germaine Roger, with Joseph Peyron in strong support (DTX-30145).

If Hervé was the forerunner of Offenbach, Charles Lecocq was certainly his follower. The composer of some forty light operas, Lecocq in fact got his start with a prize, shared by Bizet, offered by Offenbach himself. "*La Fille de Madame Angot*", first produced at Brussels in 1872, was his greatest success. There is no denying the catchiness of its tunes, though they may not be up to the best of Offenbach. The cast that performs under Gressier is uniformly good. Michel Dens, singing in tenor tessitura, manipulates his baritone voice remarkably well; Lina Dachary and Solange Michel are particularly successful in their parts. The thread of the story is spun by spoken dialogue. The score contains a hit waltz, *Tournez, tournez*, and a fine duet, *Voyons, monsieur, soyons politiques* (DTX-30132).

Lecocq's "*Le Petit Duc*", which first saw the light in 1878, is one of those musical plays in which the hero is young enough to be a soprano. In this instance he is being married at the outset to another soprano. This lends occasion for a quite effective if not too convincingly passionate love duet, well sung here by Renaux as the little Duke and Berton as the Duchess. This and a little "Daphnis and Chloe" scene seemed to me the most

striking features of the abridged performance. Gressier conducts (DTX-30142).

"*Le Mascotte*," the masterpiece of Edmond Audran, was a smash hit in Paris in 1880, a time when Gilbert and Sullivan were riding high in London. This might account for the Gilbertian spoonerism played on *noblesse oblige* and for other occasional echoes (we would probably hear more such if the work were presented in the translation of its New York heyday). Still, there is more originality here, and more charm, than in many well-known works of the kind. The once famous *Duo des Dindons* (we used to call it the *Gobble Duet*) has not lost its freshness, and I was happy to make the acquaintance of Peppo's *Ballade* in the first act, and his ariette, *Je touche au but*, in the third, both enhanced in this recording by the sensitive singing of Dens. Again the conductor is Gressier (DTX-30144).

It is a real pleasure to return to the already familiar Gressier performance of Robert Planquette's "*Les Cloches de Corneville*" (1877; the operetta was very successful for many years in this country as "*The Chimes of Normandy*"). There is little one could ask for in casting or in realization of the bright and healthy score that the present group of accomplished singers does not give us. Chief among them, of course, is Dens, a French singer who likes to let his voice come out. Martha Angelici is in her most liquid and appealing voice and Nadine Renaux is also in fine form. Sonically this seems to me one of the best of the Pathé light operas (DTX-30130).

The subject of Rip Van Winkle has served a number of opera composers (one remembers two Americans, the pioneer George Frederick Bristow and the successful purveyor of operettas, Reginald De Koven), but it must be conceded that the most enduring score composed on the Washington Irving tale is that of this same Planquette, first produced in 1889. The story has been freely adapted for the purposes of the French stage, and there is not much in the music to suggest the Catskill Mountains or the Dutch settlers in New York State. If the songs in "*Rip*" do not reach the best standard of



"*Les Cloches*", this is surely understandable. Again the cast is headed by the ever impressive Michel Dens, with good support from Liliane Berton, and the conductor is Gressier (DTX-30158).

"*Les Mousquetaires au Couvent*", most enduring of the forty operettas of the New Orleans-born French composer Louis Varney, was first produced in 1880. Its most striking moments, to judge from this abridgement, are a couple of romances quite charmingly sung by Lina Dachary and Raymond Amade. Though Dens contributes some good singing he has nothing in his part to compare with these pleasant airs. The conductor is Cariven (DTX-30140).

If Louis Ganne's "*Les Saltimbanques*" (vintage 1899) is remembered at all in this country today, it is probably by the lilting waltz melody, *C'est l'amour*, which occurs in the first act finale. There is, however, another song that must have had its day of popularity, and might very well have another. It is called *Chanson des Fleurs* and is here sung with good effect by Berton under Gressier's direction (DTX-30141).

"*Phi-Phi*", by the popular composer Christiné, is a skit about the sculptor Phidias, produced in Paris in 1918. It contains some pointed reminders of Massenet, several catchy waltz tunes, some nice singing by the sopranos Germaine Roger and Gise Mey, and the usual finales, but essentially it is a one-man show. Bourvil, a showman to his fingertips, sings with great relish in his disarmingly rasping voice, and he furnishes a running continuity between the numbers. Something a little different from the rest of the series, "*Phi-Phi*" is well worth investigating (DTX-30133).

"*Chanson Gitane*" by Louis Poterat is the most recent of these operettas, having had its première in Paris in 1946. The style of the music is indicated by the title: Gypsy color pervades a goodly portion of the score, and this, in the time-honored Viennese manner, is thrown into contrast with some effective waltz-tunes. There is also a tango called *Jalousie*. But if the forms and the trends are not novel, there is a richness in the musical texture to set it apart from the older works.

This is helped by the excellent voices and generally good singing of the cast. Berton has a couple of waltzes which she sings with true distinction; André Dassary proves himself a lyric tenor with unusual virility in the climaxes—he stands out especially in his song, *Enchantement d'un beau soir d'été*, in the first act. Another discovery is the uncommonly pleasing mezzo-soprano voice of Maria Murano (DTX-30147).

The light operas of Messenger and Hahn seem to fall into a separate category. Messenger's "*Veronique*" is patently the work of an artist. Some of the songs and duets may sound familiar even to the listener hearing the operetta for the first time. There is, for example, the delightful bit called *Petite Dindon* (once recorded along with the scintillating *Ma foi, pour venir de Provence* by Maggie Teyte), here sung with delightful petulance by Angelici; the winning *Trotting Duet* and the *Swing Song* (how many of us still possess a very old recording of the latter by Emma Eames and de Gogorza?) both done with lightness and grace by Angelici and Camille Maurane. A good deal of the music has more than a suggestion of Sullivan, beginning with the overture. Indeed, "*Veronique*" seems more closely related to the English master than to Offenbach or Lécocq. Besides the singers already mentioned, Gressier's cast includes Renaux, Roux, and Freda Betti (DTX-30138).

Messenger's "*Monsieur Beaucaire*" is based on Booth Tarkington's story of the barber who turns out to be royalty. Composed for London, it was produced there in 1919, with an English libretto. Messenger has supplied it with tunes in the eighteenth-century British manner, but his style remains essentially French. There are a number of attractive pieces in the score—pieces, however, that might have become trivial at a less accomplished hand than Messenger's. Beaucaire's song, *La Rose Rouge*, may be mentioned, and Lady Mary's waltz about the nightingale. The story is held together here with some dialogue. Gressier's cast includes Dens as Monsieur Beaucaire, Angelici as Lady Mary Carlisle, and Liliane Berton as Lady

Lucy, among many others (DTX-30131).

Reynaldo Hahn's "*Ciboulette*", dating from 1923, has enjoyed renewed success in Paris in recent years. The cast that presents it here under Cariven's direction is thoroughly at home in the operetta. Mme. Georé Boué's voice was never a sensuous one, and perhaps it grows thinner with the years, but she knows how to shape a phrase and her singing has style. Roger Bourdin (in private life Georé Boué's husband) also shows the effects of passing years, but his once attractive tones are still sufficient for authoritative artistry. In this company the fresh young voice of Raymond Amade stands out. In sum, then, this performance is vocally uneven, though not without charm (DTX-30136).

No light opera season could be considered complete without Lehár, and the Pathé company presents two of this master's triumphs, thinly disguised as "*La Veuve Joyeuse*" and "*Le Pays du Sourire*". That neither comes off badly in translation is a witness to their durability. Listening with American ears to "*The Merry Widow*" sung in French, I find the performance of all things stylish. Perhaps the widow herself could do with a richer, more sensuous voice than Denise Duval's, but others may find her rather astringent tones seductive. The weak moment, it seemed to me, was the beginning of the famous waltz, where she is not quite on top of the notes. But with the rest of the cast—Jacques Jansen, Claude Devos, Duvalaux, Aimé Doniat, Gise Mey—or with the conductor, Gressier, I have little fault to find (DTX-30134).

"*Das Land des Lachens*" cannot be reviewed without the memory of Richard Tauber; it is therefore a satisfaction to hail the success of Michel Dens singing easily and convincingly in the upper reaches of his voice the two great hits, *Toujours sourire* and *Je t'ai donné mon cœur*. There is good singing, too, from Devos, Berton, Noguéra and Collart. Marcel Cariven conducts (DTX-30117).

If Lehár sounds well in French, why not Oscar Straus? "*Le Rêve de Valse*" is lovingly directed by Louis de Froment. Chief vocal honors go again to Michel Dens, with help from Noguéra, Devos,

Berton, and Pierre Germain. The hit song remains a true inspiration, and Dens and Devos make the most of it. Mado Robin, however, hardly lives up to her reputation; her singing is a little thin and not especially graceful (DTX-30160).

"*Valses de Vienne*" is a synthetic score put together by Bittner, Korngold, and Cools from the inexhaustible reservoir of Strauss music. According to the jacket notes it was first performed in Paris in 1933. Here, then, is one of several light operas taking over not only the music of the Strausses but bits of their biography. So far as this recording is concerned, it provides Mado Robin some opportunities for brilliant singing in melodies that have served generations of prima donnas, and it gives Michel Dens one more role, if not one of his happiest. The music lies high, just too high for his comfort. But some pleasurable moments are provided by the young tenor Michel Sénéchal. Once more Gressier conducts (DTX-30118).

Finally, one disc contains selections from two of our own products—Friml's "*Rose Marie*" and "*No, No, Nanette*" by Vincent Youmans. It is hard to believe that French versions of these great hits will find an eagerly awaiting public in this country, but stranger things have happened. It may be amusing to hear the hero sing *O ma Rose Marie* with his Parisian accent, or even more to hear Gise Mey as Wanda in *Totem-Tom-Tom*, but I wonder how long the novelty will last. These, I am afraid, are not operettas to stand among the Viennese and French products—for better or for worse they are different. But they receive the same careful and respectful treatment, conducted by Paul Bonneau (DTX-30146).

Well, then, here is the repertory and you may take your choice. I doubt that many would subject themselves to the whole season, and I cannot be sure which of these well-presented performances will make the strongest appeal. If I myself prefer the Offenbach works, the Audran, one of Planquette and one of Messager, and finally, because of Dens' singing, "*Rêve de Valse*", this is only one man's taste.



SAGITTARIUS

NOVEMBER-IN STEREO ON

# ANGEL



**CALLAS/**  
**LUCIA DI LAMMERMOOR**

## LUCIA -IN STEREO

"Maria Callas has brought back to romantic opera its true heroines" (Saturday Review)—and now, in Angel stereo, the great Callas interpretation of Donizetti's **Lucia di Lammermoor**! You have never heard the Mad Scene until you have heard Callas sing it. With Ferruccio Tagliavini as Edgardo, Piero Cappuccelli as Enrico. Tullio Serafin conducts the Philharmonia Orchestra and Chorus. Two records, with libretto. **Angel S 3601 B/L**

## A NEW ELIXIR FROM LA SCALA!

L'ELISIR D'AMORE in Stereo

Starring **Rosanna Carteri** (Adina), **Luigi Alva** (Nemorino)  
**Rolando Panerai** (Belcore), **Giuseppe Taddei** (Dulcamara)

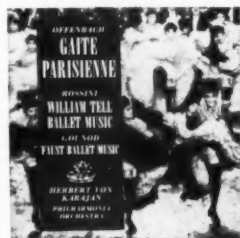
A potent new Donizettian "elixir", bottled under the superb supervision of Conductor **Tullio Serafin**, "the most authoritative living conductor of Italian opera" (High Fidelity). With La Scala Orchestra and Chorus. Two records, with libretto.

**Angel S 3594 B/L**

## BALLET À LA KARAJAN!

Even the world's most enduring can-can chorus has a new kick when **Herbert von Karajan** conducts the **Philharmonia**. Another spirited stereo example of the "fine polished music-making that has come to be expected from this orchestra and conductor" (N.Y. Times). Besides the **Gaité Parisienne Suite** (Offenbach, orch. by Rosenthal), there is ballet music from **William Tell** (Rossini) and the elegant, familiar **Walpurgis Night** ballet from **Faust** (Gounod). Wonderful winter tonic!

**Angel S 35607**



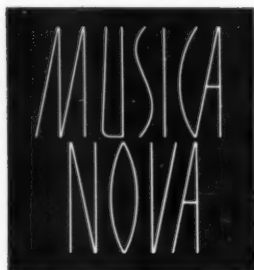
## MACK THE KNIFE, ETC.

**Lotte Lenya**, distinguished actress-disease, widow of Kurt Weill and his most telling interpreter, personally supervised this recording in Berlin. It contains orchestral arrangements of fourteen Kurt Weill songs, some never before heard in this country. Among the selections are Weill's highly original themes from **Mahagonny**, **Threepenny Opera**, **Berlin Requiem**, **Konjunktur**. Orchestrated and conducted by Peter Sandloff and his orchestra.

**Angel S 35727**



Stereo album numbers shown; for monophonic omit S.



## The new music from Germany

By ARTHUR COHN

**S**TATISTICS FIRST: all of this music is contained on six beautifully produced records, each luxuriously nestling in its own album. All but one of the ten works is represented by the miniature score (in octavo format); the Orff documentation is furnished by a full-size vocal-piano score. In addition to this, there is a beautifully executed sixty-eight page book with articles and essays covering the composers and music, plus excellent photographs. Everything is neatly packed in a handsome case. The thought given to this magnificent production makes one wonder whether we have lost the music war to Germany all over again.

General information second: the performances are every one of them ex-

ceptional. No guess work here; the scores are the source for proof. The soloists have their work cut out for them, and in each case they master the style involved to perfection.

Coverage third: in the first series, last year, the music was by Blacher, David, Distler, Egk, Hartmann, Hessenberg, and Jarnach.\* It is apparent that (only provided the series continues) no favorites are being played and, indeed, that the purpose is to play the field. Question: will men who represent expatriates be included? This would mean recording composers fairly well represented in the record catalogues like Hindemith, Toch, Křenek, etc. The present series is, in any event, well balanced; the dodecaphonicists

---

### Music Nova: Second Series—BIALAS:

*Indianische Kantate* (1950); Herbert Brauer (baritone); RIAS Chamber Choir; Members of the Radio Symphony Orchestra of Berlin conducted by Gustav König; **FORTNER:** *The Creation* (1955); Dietrich Fischer-Dieskau (baritone); North German Radio Symphony Orchestra conducted by Hans Schmidt-Isserstedt; **FORTNER:** *Mouvements for Piano and Orchestra* (1954); Carl Seemann (piano); North German Radio Symphony Orchestra conducted by Hans Schmidt-Isserstedt; **GENZMER:** *Concerto for Flute and Orchestra* (1954); Gustav Scheck (flute); Berlin Philharmonic Orchestra conducted by Gustav König; **HENZE:** *Five Neapolitan Songs* (1956); Dietrich Fischer-Dieskau (baritone); Berlin Philharmonic Orchestra conducted by Richard Kraus;

**HÖLLER:** *Symphony Fantasy, Op. 20* (1934, New Version 1956); *Sweetlinck Variations for Orchestra, Op. 56* (1951); Bavarian Radio Symphony Orchestra conducted by Eugen Jochum; **KLEBE:** *Roman Elegies, Op. 15* (1952); Bernhard Minetti (speaker); Edith Picht-Axenfeld (cello); Carl Seemann (piano); Franz Ortner (double bass) conducted by Rudolf Albert; **ORFF:** *"Die Bernauerin"* (1947) (shortened version); Kathe Gold and Fred Lieweher (speakers); Chorus and Orchestra of the Bavarian Radio conducted by Ferdinand Leitner; **PEPPING:** *Te Deum* (1956); Agnes Giebel (soprano); Horst Günter (baritone); Choir of the Dresden Church Music School and the Dresden Philharmonic Orchestra conducted by Martin Flämig. Deutsche Grammophon, \$80 (Import).

are not in total control as might be expected, what with German music's being ruled today by the twelve-tone hierarchy.

I shall discuss the works under review in the order in which I found them interesting. First, therefore, the Henze, a fifteen-minute piece for voice and a chamber orchestra of eight winds, four brass, harp, and ten strings (minus violins). Neither heaven nor hell can claim this score. Contemporary ears will decide that Henze's songs are not described by either of these polar points. For if hell is (forgive the coinage) creative eclecticism, then the work resides there; but if such technique is projected by imaginative form, fascinating color, and a gorgeous vocalized vocal line, then Henze resides in stratospheric regions. There is a clear presentation of firm tonal negation so that the music swims freely, and yet it is tethered to a diatonic-tonal-chromatic pole that permits its logic to be clear.

Whether or not the glutton market of post-Webernism, neo-Boulezism, or pro-Stockhausenism is the cause, music by Höller and Pepping stands still in the orbit of neoromanticism (Pepping exceedingly a right-winger in this class, while Höller bends just slightly to the opposite side). This type of composition is very much in the Austro-German manner. But there is nothing cheap about such stylistic alliance. There is full romantic allegiance to cheerful harmonic munificence in Höller, and a more chaste use of chordal connections in Pepping. One must be prepared to accept this kind of music in the flood-tide of modernism. Pepping is concerned exclusively with the absolutes of classical logic, romantic semi-fussiness, and a seeking for individuality of line. It is music of compact texture. It is music

designed by linear (tonally underlined) measurement, and has austerity. It has no sweets to offer. In fact, Pepping has a quality of chewing tobacco; his music takes a long time to finish. Nor is Höller distant from this philosophy. His harmonic palette is only richer.

There are portions in Genzmer's flute concerto that remind me of the sort of music Hitler's National Socialism wanted written: music tonally secure, of simple patterns and directly-to-be-recognized forms. Gratefully, these sections are very few in Genzmer. Otherwise this composer has a telling way of neoclassic composition. Its tenets are engaged carefully, not over-emphasized, but spread diatonically over the music's surface. The melodic lines are of the type that keep in motion but are more of patterned blocks than of continuous flow. This is composition strictly to scale, even to minding one's small solo resource (only oboe, clarinet, and bassoon in the winds, two horns, and a trumpet in the brass keep the flute free of forcing the tone). Some may find the music too cold; I found it cool but logical and enjoyable.

Next, a rather disappointing work by an excellent composer, Wolfgang Fortner. Here I fear that we are dealing with *neo-Gebrauchsmusik*. I am told Hindemith despises this term nowadays. So do I. "Utility music" has come to mean merely hack stuff: get-it-published-get-it-performed-get-it-in-the-swim. If *Gebrauchsmusik* was a creative reaction to superbloated *fin-de-siècle* romanticism, then its latest manifestation may well mean another conclusive period of musical history. All of 'em are writing in the same manner of serial promulgation, row permutation, scalar charting, regardless. This is the rabbit-ball era that signifies the big smash (fashionable) rather than the traditional individualism that based its creativity on personal thought, not borrowed things. Fortner's past writing was a link to the magnificent polyphonic heritages of his nation's musical history. His contrapuntalism was neither labored nor belabored. His polyphony was natural, made solid the individual lines when they needed such musical cement. With his change of uniform this beautiful science has been dis-

\*The recordings included in the original "Musica Nova" set are now available separately as follows: LP-16401 (Hartmann: *Symphony No. 6*); LP-16402 (Blacher: *Concertante Musik für Orchester, Op. 10*; Piano Concerto No. 2); LP-16403 (J. N. David: Violin Concerto, Op. 45); LPM-18401 (Egk: *Französische Suite nach Rameau; La Tentation de Saint-Antoine*); LPM-18402 (Distler: *Mörche-Chorliederbuch, Op. 19*); LPM-18403 (Hessenberg: String Trio, Op. 48; Jarnach: *Musik zum Gedächtnis der Einsamen für Streichquartett*). The first three discs are 10", the others 12"; the import prices are \$4.98 and \$6.66 each, respectively. Certain of these performances have appeared in other couplings on American Decca releases.

Left to right, German composers Karl Hoeller, Giselher Klebe, Guenter Bialas, Hans Werner Henze, Ernst Pepping, Harald Genzmer, and Wolfgang Fortner.



placed by music of virtuosic complexities, but still utilitarian, because of its "technique of the day" method.

Fortner is, despite this severe criticism, one of the best of the serialists. He is methodical and thoughtful, and the damnable thing is that this defeats him. Where he previously was the master of his technique, despite its boundaries, the technique is now his master. The *Mouvements* for piano and orchestra tries its hands at a boogie-woogie and boggles down badly. Fortner must try jazz—why? (Jelinek is the only twelve-tone composer I have found who has succeeded in this respect.) The work also includes some motoric-driven sections, rightly called "Études". They equate Czerny's.

*The Creation* is a fresh cultivation, and though I did not like it (even after three hearings) I must respect it. The conception which furnished the text (a poem by the American Negro writer James Weldon Johnson) is in the vernacular, and this furnishes a definite color when pitted against a musical means that is totally antithetical in style and quality. The conclusion is formally significant and of impressive originality. There, for close to one hundred measures, the isorhythmic "Amen" proves that Fortner cannot be termed a composer who knows much but feels little.

Giselher Klebe's *Roman Elegies* for the extraordinary combination of a piano, a cembalo, a double bass, and a speaker is easily the most advanced work in the collection. It is set in three movements, the middle portion in variation design. The assuredness of Klebe's technical mastery and the potent conclusions of this work prove Schönberg's well-grounded hypothesis that only a few people have the right to compose music. (Query: how many

persons have the right to listen to the music of those who have the right to compose?) Serialization is total here in terms of sound, temporal conditions, and other matters. The duo-dimensional effect of a narrator working in strict individuality and the instrumental trio separately is indeed odd, but the experience is akin to a person dreaming of an event and finding out, when awake, that it actually had taken place.

Last, and least, are Günter Bialas' *Indianische Kantate* and Carl Orff's stage work, "*Die Bernauerin*". There is a relationship between these two—the primitive system that strangely makes one cry for the mother's milk of a chromatically full, all twelve-tone system. I am not a snob when I say Orff is so extravagant with his boom-booms that he blots out any sense of contrast, tension, and release. Both Bialas and Orff seem bent on a pilgrimage into halls where non-sacred musical agnosticism flourishes. Bialas is a much better composer as he holds aloft the book of his "rotation groups" dogma. (I suppose every composer has a Bible: Schubert's words consist of thirds and sixths. His system?) Now, Orff's "*Carmina Burana*" and "*Der Mond*" are one thing, but the example in this collection is patently a poor choice. Most of it is pure dialogue, and in a language that few will understand (Bavarian dialect). And I insist that no one can understand music that consists of drum rolls and ostinati. If there are any Bavarians in the house they will argue this point rightfully. But this is a collection of "New Music", and not the place for a play with some merely incidental music. At least Bialas is not a composer of "easy come, easy go" music. There is no attempt to write down, simply an editing according to plan—still another plan. The scientists must be amused.



**D**EUTSCHE GRAMMOPHON has made it possible to study the potencies of electronic music by issuing three ten-inch records containing works by Křenek, Koenig, Eimert, and Stockhausen.

Eimert was the guiding power of the initial attempts to compose electronic music, almost ten years ago. It was under his direction that Stockhausen, and later men such as Boulez, Klebe, and Pousseur worked. Eimert gives a very detailed introduction to the subject on the record devoted to his music. It is, however, in his native language, and only those who understand technical German will be able to profit.

At one time the advocates of so-called "mechanical" music hoped for electrical means to extend the boundaries of the art. The inability of a French horn to go beyond two octaves above middle C, the desire to have a true violin sound below its

pivotal open G string, etc.—these limits would be no more once the forces of science entered the instrumental field. Note well that present-day instrumentation would remain, but its locale would not be rigidly defined and the composer would have no range controls. Nor would he have to fear about rhythms that would defy solution by the most mathematically conditioned musician; some type of machine would do the job, with the sounds equaling to perfection those of any of the string, wind, brass, or percussion instruments.

Let it be said at once that electronic music is quite another essence and the only similarity is to that of the Hammond organ (in a way a tremendous drawback, for the same sickly, deep-set sonority is but one portion of the electronic sound catalogue, and a very small one).

From the descriptive material that has been issued it becomes apparent that electronic music is incorrectly named. If we are to persist in using the term "music" the affirmative nod is given the proposition that relationships exist between the electronic discoveries and those that demand performers who play from notes. But electronic "music" is never played by performers; it is sound placed on tape and heard over loudspeakers. That composers of music have unconsciously and consciously transferred their experience to the problems of electronic sound (the name I prefer and will use) goes without saying. But it is also apparent that in throwing out the chromatic bath they have also thrown out the musical body.

To attempt to compare any electronic piece with any musical work is to indulge in rodomontade. Of course, there are rhythms and pitch levels, plus textures and the like, but everything is set forth from a fresh start and not as a carry-over, an extension,

**EIMERT:** *Einführung; Etüde über Ton-gemische; Fünf Stücke; Glockenspiel; Elektronische Realisation des WDR Köln.* Deutsche Grammophon LP-16132.

**STOCKHAUSEN:** *Studie I; Studie II; Gesang der Jünglinge I; Elektronische Realisation des WDR Köln.* Deutsche Grammophon LP-16133.

**KŘENEK:** *"Spiritus intelligentiae sanctus", Pfingstoralatorium für Singstimmen und elektronische Klänge—1. Abteilung;* Käthe Möller-Siepermann (soprano); Martin Häusler (tenor); Ernst Křenek (speaker); **KOENIG:** *Klangfiguren; Elektronische Realisation des WDR Köln.* Deutsche Grammophon LP 16134.

(All of these discs are imports, available separately at \$4.98 each.)



a treatment differing from anything that has gone before. This newness is so startling that only a frank erasure of musical desiderata can cope properly with it. If possible the human element (a real paradox) must be canceled, since the electronic concept is of human plan but not of human manufacture. To explain: man arranges, but the machine proposes and realizes. There is no emulation of music (call the electrical piece whatever one wishes)—the entire language disputes the possibility of relationship to music, even of Webern and his little-league disciples. Electronic analysis speaks of sinus tones, phones, blank noise; and modulation (a musical word!) is equated by amplitudes which are considered periodically or statistically.

The listener must therefore be prepared to remove the "warder of the ear". This is indeed difficult, but without so doing the effect is unfair to matters electric and only thwarts matters musical. How to listen? This is impossible to dictate, but similarly to one's interest in any art the more one studies the more one understands, and proper exposure will, in time, bring whatever benefits can devolve. There are fugitive articles that one can peruse, and one magazine (*Die Reihe*) has devoted an entire issue to the matter—fortunately, it is available in this country from Theodore Presser (Bryn Mawr, Pa.) in English.

Some of the music in these records is frankly pedantic, *études* rather than "electrotistic" compositions. One recalls (there we go—comparison with music!) early twelve-tone style, with its rigid adherence to non-repetitive tones and the like as compared to present-day freedom, but a technique still recognizable, and with an esthetic clearly determined. In this academic category belong the Stockhausen studies.

Koenig's *Klangfiguren* is a process that might be described, awkwardly I am afraid, as dismemberment of basic sounds and permutations of the permutates as well as of temporal relations in reference to all portions of the total.

By far the most fascinating here are the set of five pieces composed ("electrosed"? ) by Eimert. Perhaps this listener found

them thus because the associative process (extremely difficult to eradicate) made the designs more comfortable, more willing to be accepted, i.e., more rational. But it is beyond doubt a telling experience, whether proposed by new absolute means or involitional older memories.

The combination of human voices with electronic sound is employed by Stockhausen in his *Gesang der Jünglinge* in a way that makes the voices synthetic substitutes for not only the voices themselves but also the electronic sounds. How practical a practice this is can be argued, for if electronic technique is so Gargantuan in concept and possibility, why must synthetic substitutes be employed whatsoever? I can foresee combination of musical sound with that of electronic manufacture (Varèse has done this in his *Deserts*), but if synthetic make be used then *musique concrète* is the indulgence of such practitioners, and electronic creators are opposed, it has been said, to synaesthetic interpolation or interpretation.

It is this style that is used, in part, in the Křenek work. This piece is doubtless the one hybrid composition of all heard on the recordings under discussion. Křenek's involvement with electronic datum is rather restrained in comparison with the other composers. He is, however, a man who has, throughout his career, tried each new phase of technique as it has appeared on the market, and so it is not surprising that he would put his foot (even though very gently) into the hot hellwaters of electronic composition.

Before many composers become concerned with the problems it might be well for them to try to decipher such thoughts as these, which add up to an (actual formula taken from an article on electronic composition:

Modulation of amplitude  $L A(t) \cdot \sin 2 \pi \nu t$ ; frequency or phase modulation:  $\sin (2 \pi \nu t - A(t))$ .

Should we persist in calling such efforts music? My question is a serious one. Electronic composition has its valid points, but it should not be considered in the art of music; its sweetnesses and sourness are of some other art—a new art. And to describe it no maxims will suffice. —A.C.



# EVEREST'S exclusive recording technique brings you THE FINEST SOUND ON RECORDS



## DIRECT FROM 35MM MAGNETIC FILM TO DISC

Only on Everest . . . brilliant performances by the world's finest musicians are recorded on 35mm magnetic film . . . then transferred to the discs you hear. The result: great music in the most accurate monaural and stereo high fidelity yet achieved. For you—a revelation in sound.

### EVEREST MAGNETIC FILM COMPARED WITH CONVENTIONAL TAPES

Everest's 35mm magnetic film — actual size

1/2" stereo tape — actual size

1/4" tape —  
actual size



Everest sprocket-driven magnetic film is much wider and five times thicker than conventional tapes. With it, Everest achieves:

- the widest dynamic range ever recorded
- elimination of print-through distortion and tape-stretch
- recording without "wow" or "flutter"
- the lowest possible noise factor

Hear this exciting new sound. Hear it in these and other selections in the growing Everest library. All Everest recordings are high fidelity . . . available in monaural long-play, stereo discs and tape. For a complete Catalogue, in full color, write: Everest Records, Dept. A-11, 360 Lexington Avenue, New York 17.

# EVEREST RECORDS

Division of Belock Instrument Corp.



Wagner: Parsifal. Good Friday Spell; Synthesis, Act 3. Stokowski, the Houston Symphony Orch. LPBR 6031 SDBR 3031\*



Brahms: Symphony No. 3 in F Major, Op. 90. Leopold Stokowski, the Houston Symphony Orch. LPBR 6030 SDBR 3030\*



Tchaikovsky: Symphony No. 5 in E minor. Sir Malcolm Sargent, the London Symphony Orch. LPBR 6039 SDBR 3039\*



Stravinsky: Petrouchka. Complete. Sir Eugene Goossens, the London Symphony Orchestra. LPBR 6033 SDBR 3033\*



Berlioz: Symphonie Fantastique, Op. 14. Sir Eugene Goossens, the London Symphony Orchestra. LPBR 6037 SDBR 3037\*

\*STEREO NUMBER

## The 'New World' in reverse —eight operas from Prague

ONE OF the major recording projects since the war has been the accumulation of a repertory of Czech opera by the Supraphon studios in Prague. The project is practically unknown in this country; except for one or two faint-sounding dubs that have come and gone on the Colosseum label, the recordings have failed to reach these shores. At a time when there seems to be some danger that the American operatic repertory is about to become frozen at the 1900 level, at least as far as major opera companies are concerned, it would appear worthwhile to take a long and searching look at an area of opera that is, by and large, as unknown here as it is eminently rewarding.

Supraphons are distributed in England, and apparently the American rights are now held by M.J.P. Enterprises, Inc., of New York, which has issued one or two important discs on the Artia label, but no operas. Collectors can, however, order these records from England easily enough, where they are issued with Czech-English libretti with a species of broken English that creates its own absurd world of delight. Surfaces are reasonably good, and

the recorded quality tends to be creamy rather than brilliant, but perfectly listenable.

At the moment the catalogue includes two of Dvořák's late fantasy-operas, four Smetana comedies (including, of course, *"The Bartered Bride"*) and his historical pageant *"Dalibor"*, and two works by Janáček, with a third, *"Kat'a Kabanova"*, now on the way. Any one of these works would enliven any major operatic season, and one or two are absolute masterpieces.

In the latter category, for example, is *"The Devil and Kate"*, a folk comedy written by Dvořák in 1899. The story is splendid: Lucifer sends one of his devils to earth to get the lowdown on a wicked Countess; he gets involved with Kate, the village scold, and in the resultant confusion the Countess reforms. Kate scores a decisive victory over the powers of Evil, and all are saved. The opera moves as a high-spirited romp from beginning to end, with no impeding love interest, some glorious nonsense in the Underworld, and plenty of folk color above ground. Dvořák's orchestral language gleams and crackles with a sense of color unknown in

The Czech National  
Theater at Prague



By ALAN RICH

anything else he wrote, and some of the tunes are glorious. "*Russalka*", Dvořák's telling of the old Undine legend, has its weaker moments when humans are involved, but great and lovely moments of fantasy among the sprites and water witches. The Supraphon recording is far superior to the older Urania, which was badly cut and indifferently conducted.

Among the Smetana operas the finest is "*The Two Widows*", the composer's attempt to break out of the "easy" folk style of "*The Bartered Bride*" and to seek a more international expression. His success in this quest is not complete; although his libretto derives from a French farce, there is always a polka lurking somewhere. His success by any other standards is complete, and the opera is a flood of grand melodies and bright orchestration. "*The Kiss*" has that famous lullaby that Elisabeth Schumann sang so enchantingly, and is a quiet and tender folk tale told with great simplicity and warmth. "*The Secret*" sets an absurd libretto with great high spirits, although I miss the melodic spontaneity of the other works. "*Dalibor*" is a rather odd pastiche of Wagnerisms, heroic gestures from early Verdi, and a more symphonic Bohemia, but there is much power in the score, and the whole, although embarrassingly sentimental at times, is curiously moving.

Janáček's "*Jenufa*" is well known in Europe, and is being revived by the Chicago Opera this season. The plot is violent and gloom-haunted, and the music seems influenced by the gestures of Italian *verismo*, although there is much here to point to the later development of this absolute musical genius, a man whose neglect in America is nothing short of perverse. What Janáček later became is most

wonderfully illustrated by his 1924 fantasy, "*The Cunning Little Vixen*", an operatic conception as completely beautiful and winning as anything this century has produced. Janáček based his fable on some newspaper sketches that seem a little like those of Thornton W. Burgess; his opera is inhabited by human and animal characters, with many of the latter roles sung by children. A gentle moral pervades the work but never impedes it; the emphasis is on delight and wonder, and a tender and wholly happy reaction to the realities and mysteries of nature. In the role of the Forester Janáček has captured much of the wisdom of a Hans Sachs, along with an even more believable quotient of human fallibility. It is a totally intriguing character, and the way Rudolf Asmus sings it belongs with the great things on records.

The performances of these operas have been entrusted to the Prague National Theater Opera under such conductors as Vaclav Neumann, Zdenek Chalabala, Jaroslav Vogel, and Jaroslav Krombholc. There are some excellent voices; Asmus is one, the tenor Beno Blachut is another, and the *Russalka*, Lida Cervinkova, is a third. But the main joy in these performances is the ensemble, which sets a level for precision, sympathy, and the radiation of a joy and understanding in the task that is rare on records or in person. All-star casts are very fine to have around, but there is no substitute for the kind of performance that results from people who work together constantly and know their style. From this standpoint alone these Supraphons are worth the effort to secure; from a musical standpoint there is a new world of enormous satisfaction in every set.

[See "Da Capo" in this issue.—Ed.]

# Shorter Reviews

(including stereo<sup>®</sup>)

THERE IS IN SOULS a sympathy with sounds, and as the mind is pitched the ear is pleased with melting airs or martial, brisk or grave; some chord in unison with what we hear is touched within us, and the heart replies.

—William Cowper

ANTHEIL: *Symphony No. 4, "1942";*

GINASTERA: *Estancia*—Ballet Suite; London Symphony Orchestra conducted by Eugene Goossens. Everest LPBR-6013, \$4.98, or Stereo SDBR-3013, \$5.98.

⑧ GIVE Everest credit. Its support of contemporary music, good or bad but undeniably contemporary music, is deserving of more than a passing nod. One welcomes this release in order to have the opportunity of examining a major Antheil work under the most propitious circumstances. While it is a pity that Antheil had stopped composing works in a vigorous, constructively experimental fashion it cannot be said that his super-eclecticism is difficult to take. The Fourth Symphony is warmed with the Shostakovich gospel, but the melodic lines are more velvety. Nothing is subtle, either formally or harmonically. In the broadest sense, therefore, George Antheil proposes music that is not one whit concerned with intellect, but rather with a brand of musical ruddiness that makes immediate contact with his listeners. Goossens serves as an excellent intermediary. The Ginastera is an exciting reading of music which is the very essence of folk *materia*. (Its title means simply "ranch".) Ginastera does not tuck in his sonority ideas, and there is an extrovertism that is quite appealing. The final dance is a thriller—the "Sabre Dance" ten times over. Everest's sound is beautifully engineered.

—A.C.

J. S. BACH: *Brandenburg Concertos*; Netherlands Chamber Orchestra conducted by Szymon Goldberg. Epic set 4SC-6032, four sides, \$9.98.

▲ THIS latest version of the Brandenburgs is notable for Goldberg's musicianship, his selection and maintenance of tempi and the Dutch players' lively *esprit*. The performances, however, fail to give complete satisfaction. Two problems in performing this music are those of matching tone color and of adjusting for proper internal balance. These are inadequately resolved here, and one of the more damaging results is the dry and somewhat lackluster sound of the ensemble. Among the modern versions of the Brandenburgs, my preference is for the recently released Münchinger performances recorded by London in stereo. The marvelous pre-war Busch recording is available in Angel's COLH series.

—C.J.L.

J. S. BACH: *Concerto No. 1 in A minor for Violin, Strings, and Continuo* (S. 1041); *Concerto No. 2 in E for Violin, Strings, and Continuo* (S. 1042); Henryk Szeryng (violin); Denyse Gouarne (harpsichord); L'Association des Concerts Padeloup conducted by Gabriel Bouillon. Odéon XOC-112, \$5.95 (Import).

Michelucci, Ayo, I Musici. . . . . Epic LC-3553  
Heifetz, Wallenstein. . . . . RCA Victor LM-1818  
Grumiaux, Guller Orch. . . . . Epic LC-3342  
Stern, Oistrakh, Ormandy. . . . . Col. ML-5087

▲ ONE cannot help being impressed by Henryk Szeryng's performances of these

two concerti. His intonation is faultless; the quality of his tone is pure and nicely scaled down from the richer timbre the violinist adopts for works of a later period. This is intelligent, beautiful playing, but at the same time neither the solo nor the orchestral work can be termed typical of a baroque interpretation. Szeryng's general approach is more in terms of the classical period, i.e., without the terraced dynamics which this music requires. Within his somewhat overly legato playing he ignores some of the techniques (for example, under most circumstances trills should begin on the upper auxiliary note) which belong to the stylistically correct tradition. These faults, however, lie even more with the conductor, for here the question of dyna-

mics becomes even more critical; indeed, aside from an overly thick string sound in many of the louder sections, Bouillon seems content merely to accompany Szeryng, thereby causing several important thematic statements to become subservient to the violinist's contrapuntal passage work. Of course, this may be in part the fault of the recording, which in addition to burying the harpsichord continuo places the solo violin far in front of the orchestra. It must be noted, however, that the spirit, if not the style, of performance is very good. Because of Szeryng's marvelous playing, the recording is altogether enjoyable, provided one does not object overly to some of the stylistic departures.

—I.K.

## Boismortier's 'Daphnis'—a complete delight

▲EVERY now and then Radio Station WQXR in New York City will schedule a work for broadcast that elicits so many phone calls and letters asking about the work in question as to seem completely out of the ordinary. One that invariably brings about this unusual display of interest has been the Boismortier Ballet Suite from "*Daphnis et Chloé*". Joseph Bodin de Boismortier (c.1691-1755) wrote four ballet operas as well as considerable instrumental music for wind music—flutes, oboes, bassoons, and even the bagpipe. Although this ballet suite (the opera dates from 1747) stems from the high baroque and is in fact more *galant* in style than anything else, it is a superb example of the rococo period's imitation of the older and naïve rustic quality, complete with shepherds and shepherdesses. Because of this preoccupation the music at times tends to sound similar to the dances of the thirteenth and fourteenth centuries (a section in Ravel's "*L'Enfant*

*et les Sortilèges*", the *bergerettes* sequence' has the same quality). In Boismortier's case the choice of instruments greatly affected this colorful frolic, and Emil Seiler has skillfully reconstructed their selection: recorders, oboe, bassoon, violin, viola, cello, gamba, lute, double bass, harpsichord, and percussion (tambourine, drums, etc.). His instrumentalists, including the amazing oboist Hermann Tötcher, are all first-rate, and the music itself is a complete delight.

Charles Mouton (1626-c.1692), a pupil of Denis Gaultier, who was the foremost lutenist of the French school, came towards the close of the whole period of interest in that instrument. The second side of this recording features seven of his pieces drawn from among the sixteen lute suites which have come down to us. Walter Gerwig plays them very well and with great stylistic accuracy (as for instance embellishing the repeats of each dance movement), but whether because of the supremely interesting Boismortier on the reverse side or simply because of their own inherent lack of variety or color, the Mouton *Pièces* do not sustain interest. They do, however, make a pleasant bonus to the boisterous Boismortier. Highly recommended.

—I.K.

**BOISMORTIER:** *Daphnis et Chloé* (Ballet Suite); **MOUTON:** *Pièces de Luth*; Kammermusikreis Emil Seiler (Boismortier); Walter Gerwig (lute) (Mouton). Deutsche Grammophon Archive Series 10" AP-13027, \$4.98. (Import).

# Five by Charpentier

## —sacred and secular

**T**HE UNIFYING element in the all of these releases is, of course, the music by Marc-Antoine Charpentier (1634-1704). He was a great composer, as one realizes the more one hears of him; and if all were right in this world it would be he rather than the composer of "Louise" who would be brought to mind most immediately and deservedly by the mention of their surname.

What little of him we do encounter is usually sacred music, so it is interesting to come across the brief secular pieces on the disc devoted entirely to him. The seventeen-minute cantata is a vignette of the Orpheus legend at the point where the violin-playing divinity (shades of Offenbach!) moves the shades of Tantalus and Ixion in the Underworld. It is lovely music indeed. The two little excerpts on the reverse are proofs that comic music really can be comic, even though one might not expect such proof from the usually more solemn Charpentier. The first is from a stage work of 1672; the second is from *The Amusing Fools*, a play produced in 1680 with *divertissements* by the composer. Surely all this is part of a vein of musical wealth that can be exploited by more than a single ten-inch

record. And surely texts should have been provided with this record: their absence is in no wise compensated for by the gushing notes by Guy Lambert, who is more successful as editor of most of this music than as annotator for all these discs.

The least impressive of the Charpentier works, however, is the *Lamentations for the Funeral of Queen Marie-Thérèse* for eight solo voices, seven-part mixed double choir, and orchestra. The Latin text is stilted bombast, and the stuffy music shows that Charpentier never rose above his chore, even if he had wished to do so. The piece is an example of *musique d'occasion* of the court of Louis XIV, in whose praise the work ends on a happy note. No one, probably, was more bored with the whole business than *Le roi soleil* himself. He had married Maria Theresa, daughter of Philip IV of Spain (do not confuse her with the eighteenth-century Hapsburg Empress) in 1660 as part of his fulfillment of the peace of the Pyrenees. Like so many such dynastic marriages it was hardly a blissful one, and Louis was far too occupied with his mistresses to have acquainted himself with all the virtues which are ascribed to his queen so elaborately in this work.

**CHARPENTIER, M. A.:** *Cantata, Orphée descendant aux enfers*; "La Comtesse d'Escarbagnas"; *Trio des grotesques*; "Fous divertissans"; *Trio des rieurs*; Jean Giraudeau (tenor), Jacques Pruvost (baritone), Louis Noguéra (bass), Jacques Dumont (violin), Françoise Petit (harpsichord), instrumental ensemble conducted by Louis Martini. Pathé DT-1033 (ten-inch), \$4.98 (Import).

**GERVAIS:** *Te Deum*; **CHARPENTIER, M. A.:** *Le Reniement de Saint-Pierre*; Martha Angelici (soprano), Jeanine Collard, Solange Michel (contraltos),

Michel Sénéchal (counter-tenor), Jean Giraudeau (tenor), Jacques Pruvost (baritone), Louis Noguéra (bass), Henriette Roget (organ), Françoise Petit (harpsichord), Chorale des jeunesses musicales de France, and orchestra, conducted by Louis Martini; Pathé DTX-259, \$5.95 (Import).

**CAMPRA:** *Psaume 53, "Deus in nomine tuo saluum me fac"*; **CHARPENTIER, M. A.:** *Lamentations pour les obseques de la reine Marie-Thérèse*; Same performers as above with Andrée Esposito (soprano). Pathé DTX-270, \$5.95 (Import).

Far more important is *The Denial by Saint Peter*. This is one of the composer's numerous *histoires sacrées*, or oratorios as we would call them. Charpentier studied in Italy under Giacomo Carissimi (1605-1674), and so it is no coincidence that his works in this form are fully in the tradition of his teacher, oratorio's first master. The text is in Latin, complete with one part for the *historicus* or narrator. Charpentier's contribution to the form is not in the realm of any basic changes of structure or style of his teacher, but rather in a deepening of the musical meaning within it. The appearance of this work here is the first time one of this idiom by this composer has been recorded, so it is an important addition not only to the growing number of Charpentier releases but also to the neglected early background of the oratorio, which most people think began with Handel.

This sixteen-minute piece occupies the space left by the Gervais on the same disc. Charles-Hubert Gervais (1671-1744) was one of the lesser lights of his period, but his *Te Deum* for four vocal soloists (the *haute-contre* part is sung by contralto Collard), six-part double chorus, and orchestra, is a solid work, incorporating the familiar stylistic elements of his day in a well-integrated, if not strikingly original, fashion. The texts of both scores are given, with their divisions, in Latin, along with section-by-section French translations.

In the case of André Campra (1660-1744) we are dealing with a composer of somewhat greater stature, at least among his contemporaries. Campra was a fine musician, excelling at vocal music, secular or sacred; and excluding François Couperin (1668-1733) he was probably the best composer of the generation between Charpentier and Michel-Richard de Lalande (1657-1726, retired 1722) on the one hand and the great Jean-Philippe Rameau (1683-1764) on the other. We ought to have more of him on records. His sensitive and lovely setting of the Latin text of Psalm lili (Psalm 54 in the King James Version) is a good demonstration of his talents. Unfortunately, no text or translation is provided to accompany this re-

cording of the work, although the full text, with divisions and sectional French translation, is given for the inferior Charpentier work on the other side.

And yes, that is a type-setter's mistaken duplication of a line transposed to the wrong place in the notes, and not a breakdown of your French. The annotations for these records are in that language, of course, since these are imported by Harry Goldman directly from the French manufacturer.

All these performances are expert, artistic, and idiomatic. Giraudeau sounds a little strained in the *Orphée* cantata, but his excellent sense of style more than makes up for it. Michel Sénéchal is not really a counter-tenor in quality, but he is still a splendid singer; he will be heard for the first time in this country, by the way, this season in New York with the Little Orchestra Society. Perhaps the singer most worthy of being singled out in these releases is Martha Angelici, whose lovely voice and sensitive musicianship always satisfy. The instrumental and orchestral work is especially excellent and the recordings are uniformly good. A distinguished trio of imports, these, and heartily commended. —J.W.B.

When you can't find some remembered review from a back issue of *The American Record Guide*, consult

## The Index of Record Reviews

Compiled by KURTZ MYERS

in the quarterly journal



published by the

MUSIC LIBRARY ASSOCIATION  
c/o Music Division, Library of Congress,  
Washington 25, D.C.



**DONIZETTI:** "*Rita*" (complete); Giuseppina Arnaldi (Rita), Carlo Franzini (Beppe), Paolo Montarsolo (Gasparo), Symphony Orchestra of the Radio-televisione Italiana, Turin, conducted by Umberto Cattini. Cetra LPC-1257, \$5.95 (Import).

▲IT becomes very easy to understand why "*Rita*", Donizetti's miniature comic-opera, has had so much success in its recent revivals; it is a little gem.

The plot, which involves three characters—a shrewish, bigamous woman, her first husband whom she believes dead, and her very submissive second mate—is concentrated and amusing, and it stresses fundamental human reactions.

This one-act opera, which bears the secondary title of "*The Beaten Husband or Two Men and a Woman*", was composed for the Paris Opéra-Comique in 1841 and set to a text by Gustav Vaëz. However, the charming and scintillating score was not performed until twelve years after Donizetti's death (Paris, 1860). It contains eight numbers for the singing characters (there is one speaking role). These include three arias, three duets in all possible combinations, a trio, and a finale. "*Rita*" was revived in Bergamo at the Teatro Donizetti in 1955. Such was its success that performances soon followed in Milan, Turin, Como, Berlin, and Buenos Aires.

From Rita's opening aria, a sprightly tune, to the gay and nimble trio which brings the little opera to a close, fifty minutes later, the score fairly bubbles with verve and vitality, with tunes that insinuate themselves immediately into one's consciousness. When Donizetti wrote "*Rita*" for the Opéra-Comique, he realized that the format and tastes of that house dictated spoken dialogue interspersed with the musical numbers. These passages, if one understands Italian, are extremely pungent and amusing. For those not conversant with the language, there is a line-by-line translation that should be of great help to the listener's enjoyment.

The music makes rather specialized demands upon the singers, including some staccato passages for tenor and baritone,

while the soprano is often engaged in rapid scales. The cast assembled under Umberto Cattini (whose revision is here used) appears wonderfully expert in both the songs and the spoken dialogue. All of these artists have been identified with European performances. Giuseppina Arnaldi's voice, bright almost to shrillness, and her neat vocalizing are excellent for the shrewish wife who finds herself confronted by two husbands. Carlo Franzini's *tenore di grazia* is delicately used in this virtuoso music, while Paolo Montarsolo, as the returning Gasparo, gives an ironic touch to this rustic comedy of errors.

Rarely has a performance sounded so well rehearsed, so sure of itself. This also applies to the light and elastic playing of the Turin radio orchestra under the vigilant beat of Signor Cattini. Cetra's sound and balance are fine. Strongly recommended for all those who like *opera buffa* and something in the way of novelty.

—M. de S.

●  
**DVOŘÁK:** *Concerto in B minor, Op. 104*; Mstislav Rostropovitch (cello) with the Royal Philharmonic Orchestra conducted by Sir Adrian Boult. Capitol-EMI Stereo SG-7109, \$5.98.

⑤WHEN Rostropovitch made his first American tour in 1956, I heard him only in a concerto performance. At that time one could admire his serious intentions, his fine musicality, his extraordinary manual agility and intonation. To judge from this recording, these qualities are still outstanding. But also apparent—in 1956 as today—is the dim luster of his tone, the weakness of his personal projection, his inability to obtain strong dynamic contrasts. The Dvořák Cello Concerto is full of lovely, mostly undeveloped melodies, and the orchestral scoring is on the opaque side. This music was written with affection but with little architectural skill. It requires strong, vivid playing if it is to come off. Rostropovitch satisfies in the quiet passages, which he presents with no little poetry. But he is unequal to the effect that is wanted in outspoken passages. A more alert and passionate conductor might have covered



## Oxford books on music



### Henry Purcell 1659-1695 *Essays on his Music*

*Edited by* IMOGEN HOLST. The three hundredth anniversary of Purcell's birth has been taken by Miss Holst as the occasion for this summary of modern knowledge and opinion on the composer. The contributors are: Peter Pears, Benjamin Britten, Eric Walter White, Michael Tippett, Jeremy Noble, Ralph Downes, Robert Donington, F. B. Zimmerman, and Nigel Fortune. \$4.25

### The Art of Jazz *Essays on the Nature and Development of Jazz*

*Edited by* MARTIN T. WILLIAMS. Here is a collection of the best writing on the subject of jazz ranging from Ragtime to Bop, through Dixieland and the Blues. These significant articles cover such jazz greats as Bessie Smith, Bix Beiderbecke, Billie Holiday, Duke Ellington, and Sidney Bechet. \$5.00

### The English Carol

*By* ERIK ROUTLEY. This book tells the story of the origin and development of the Christian carol from the Middle Ages, through the period of the Puritan suppression, to the present time. It distinguishes the carol from the hymn — the one being essentially a medieval form of Christian song, the other post-Reformation. Many carols from foreign sources have been included and there is a wealth of information relating to seasonal hymns. *Illustrated.* \$5.00

### The Play of Daniel *A Thirteenth-Century Musical Drama*

*Edited by* NOAH GREENBERG, preface by E. MARTIN BROWNE, narration by W. H. AUDEN. The historical Christmas play in a modern performing edition which includes the complete score; Latin text and English translation; a masterly poetic narration; notes on performance, history, staging, and costuming; and illustrations of the Biblical story of Daniel taken from medieval sources. *Illustrated.* \$5.00

At all bookstores  OXFORD UNIVERSITY PRESS

## Special Christmas Gift Rates

Do *all* your collector-friends read THE AMERICAN RECORD GUIDE? Why not enter gift subscriptions? You will know the satisfaction of having introduced them to the inner circle of America's most discerning and best informed musical audience. We will send appropriate cards announcing your gifts.

*Initial One-Year Subscription, \$3.50*

*Each Additional Subscription, \$3.00*

(Pan America, add 25c; other foreign countries, add 50c)

I enclose \$..... Please enter subscriptions as follows:

Name.....Street Address.....

City.....Zone.....State.....

Name.....Street Address.....

City.....Zone.....State.....

Name.....Street Address.....

City.....Zone.....State.....

**BE SURE TO SEE THE ANNOUNCEMENT ON THE INSIDE BACK COVER.**

Donor's Name.....Street Address.....

City.....Zone.....State.....

*Mail to:*

The American  
**Record Guide**

P. O. Box 319  
Radio City Station  
New York 19, N. Y.

Please enter a subscription to THE AMERICAN RECORD GUIDE.

*I enclose: \$3.50 for one year..... \$6.50 for two years..... \$8.25 for three years.....*

(Pan America, add 25c a year; other foreign countries, add 50c a year)

Name.....Street Address.....

City.....Zone.....State.....

*Mail to:*

The American  
**Record Guide**

P. O. Box 319  
Radio City Station  
New York 19, N. Y.

up to some extent the shortcomings of the soloist, but Boult gives Rostropovitch nothing more than a sound, routine accompaniment. The recording is somewhat low in level, not particularly well balanced, and places the performers at a considerable distance from the ear. Treble must be boosted. Surfaces are not as quiet as is necessary for enjoyment of a distant pickup. —C.J.L.

•  
**DVOŘÁK:** *Slavonic Dances, Op. 46, Nos. 1, 3, 4, 6, 8; Op. 72, Nos. 1, 2, 4, 7, 8;* Bamberg Symphony Orchestra conducted by Joseph Keilberth. Telefunken Stereo TCS-18015, \$2.98.

⑤ **ALTHOUGH** the approach is warm and friendly throughout, the playing is marred by coarseness of tone. The orchestral sound is not aided by Telefunken's sonics, which become raspy at times. On the credit side are very quiet surfaces.

—P.C.P.

•  
**ELGAR:** *Symphony No. 1 in A flat, Op. 55; Cello Concerto in E minor, Op. 85;* André Navarra (cello); Hallé Orchestra conducted by Sir John Barbirolli. Pye CCL-30102/3, four sides, £3/19/11 on import from England; not available in America.

▲ **THE** fact that all the earlier pressings of these two fine Elgar works are discontinued here is reason enough for importing this late, excellent, and I believe locally unavailable recording of both together. An equally good reason is that Barbirolli-Pye are the first to realize that a three-sided LP of the First Symphony makes far more musical sense than the two-sided previously favored. This latter destroys the effect of the beautiful transition from the *Scherzo* to the *Adagio* (exactly in the middle of the symphony), yet no less a team than Boult-HMV has allowed this to happen. The composer himself, even in his eleven-sided 78 pressing of the 1930's, with no less than three unwanted turnovers within these two linked movements alone, is careful *not* to make a break at this point, and for the best of reasons. He has prepared a tonal shift from the F sharp minor of the *Scherzo* to the D major calm of the *Adagio* which, in its combined simplicity and nobility,

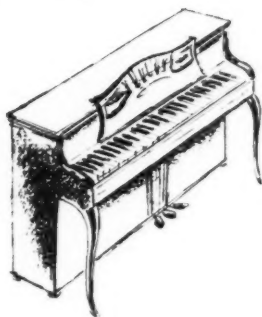
is probably unequaled not only in his own works but in symphonic music as a whole. The manner in which the tonic F sharp of the former movement becomes the mediant of the latter excels in beauty even the magical transformation of D from tonic to dominant at the beginning of the song reminiscence ("Auf der Strasse steht ein Lindenbaum") in Mahler's First. Heartiest congratulations, then, to Barbirolli for putting pure music values before the Procrustean dictates of "production". And no true Elgarite will complain of the added expense involved when it permits, in addition to *this* esthetic bonus, the inclusion of such a superb rendition of the mature and brilliant Cello Concerto as Navarra gives on side 4. —J.D.

•  
**GRÉTRY:** *Concerto in C for Flute and Orchestra;* Jean-Pierre Rampal (flute); **MOZART:** *Concerto No. 2 in E flat for Horn and Orchestra, K. 417;* Pierre Delvescovo (French horn); Association des Concerts de Chambre de Paris conducted by Fernand Oubradous. Pathé DT-1022, 10", \$4.98. (Import).

(Mozart)  
Brain, Von Karajan.....Angel 35092

▲ **CONTEMPORARY** with Haydn and Mozart, André Grétry (1741-1813) was a prolific composer best known today for the fact that he wrote many operas, the least unfamiliar of which are "*Céphale et Procris*" (from which Felix Mottl extracted and arranged a ballet suite) and "*Richard Coeur de Lion*". We know little of his instrumental, orchestral, or concerted works, and the present performance, save for an unavailable Belgian disc of the Flute Concerto, represents the only other recorded version of that work. It is a most enjoyable piece, classical in style, and contains not only a beautiful *Andante*, reminiscent of the most poignant Gluck, but also a sparkling Finale which provides the soloist with some delightful opportunities for display. Rampal plays superbly, and he receives a very capable accompaniment.

The four Mozart horn concerti have been recorded by Dennis Brain and Herbert Von Karajan, and in contrast to their polished and elegant performance this version of No. 2 sounds a little rougher and earthier, mainly in the orchestral work;

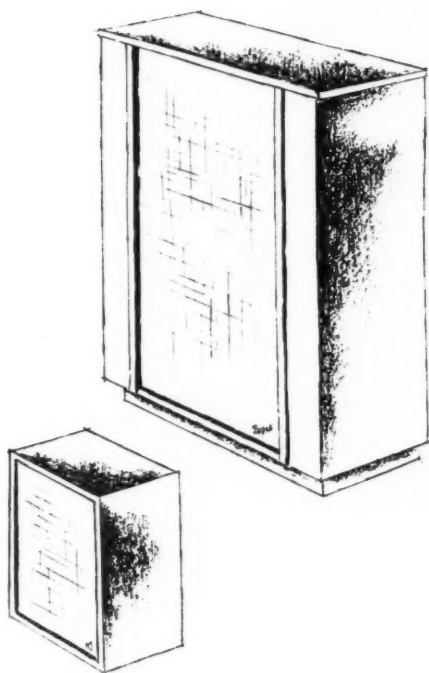


# *SPINET to CONCERT GRAND*

*Every musician knows that a Spinet can never equal a Concert Grand, yet he recognizes that each has its place. For the finest quality and performance in his chosen size of instrument, he turns to a maker known for his integrity in design and craftsmanship*

*In loud  
forman  
and m*

**BOZAK • DARIEN • CONNECTICUT THE**



## *BOZAK is the Symbol of Quality*

In loudspeakers, too, no experienced listener expects any miniature to equal the performance of which larger units are capable. For assurance of the finest craftsmanship and musical quality in the size of instrument suited to his needs, he turns to Bozak.

T H E V E R Y B E S T I N S O U N D

it is a no less stylishly correct interpretation, however, and Delvescovo's effortless playing of the difficult horn part is a pleasure to hear, in spite of the typically French nasal quality of his instrument.

The sound of the orchestra on both sides is a little thick and muddy, but then the recording was made at least four years ago. In sum, this is a good investment for the discriminating collector. —I.K.

## Inside 'The Diary of One Who Disappeared'

THE FIRST recording of this exquisite song cycle to appear in the U. S. was the 1954 Holland Festival performance, sung by Ernst Häfliger and associates in a German translation by Max Brod (Kafka's biographer). I would still advise those who know and love the work from that record, as well they might, to acquire this Czech original even if they understand not a word without the English text. The language is far too Slavic for its accents to be properly rendered in German, as we are constantly reminded while listening to it by the turning up of words either identical with the Russian or nearly so. It is indeed the Russian type of lyric tenor that is suggested by these inflections, and to hear the same phrases sung successively in German and Czech is to thrill to the real thing after a pale copy: the same sort of thrill as hearing in turn a dubbed and undubbed foreign film, whether the language is known or not. And idiomatic realism is the keynote of Leos Janáček. Peter Pears, e.g., also does this cycle magnificently in English, but the same stylistic reservation applies.

The melodic basis of the *Diary*, as Bohumír Stedron observes in the preface to the (Artia-Boosey & Hawkes) score, is "the speech melody of his native Lachia". The composer employs, "in manifold variants, one of his typical motives" consisting of a rising fourth and a rising whole-tone. "This motive", he writes, "symbolizes love in most of Janáček's compositions." The cycle,

composed in 1917-19, tells with utmost emotional and erotic frankness the story of the seduction, physical and psychological, of a respected farmer's son by a gypsy girl, in the teeth of his strongest moral and even racial resistance. The poems, written in the Wallachian dialect, were found in the hidden diary of just such a boy following his unsolved disappearance, and presumed to constitute his true confession. Janáček admired them especially for "their conciseness and dramatic intensity", to quote Dr. Stedron again, composed them in literal sequence, and "rarely made so few changes" in the words he set. In a sense they are almost a Slavonic equivalent of A. E. Housman's *Shropshire Lad*.

There are twenty-two short interconnected sections in the cycle. It is basically for tenor and piano, but the central love sequence introduces a contralto for a short span, as well as a female trio, and includes a piano solo later published separately as *Intermezzo Erotico*. The man and woman sing in alternation within the same songs, but not in duet, while the trio, heard from a distance, echoes and enhances the irresistible magic of the scene. So binding is this trio's spell that even, in one close harmony, a presumably inadvertent evocation of "*Rheingold*" (the one from Bayreuth, to be sure, not the gauche TV commercial) scarcely disturbs it. The *Diary's* wider circle of admirers may be surprised to know that in Moravia it has been orchestrated and staged.

Beno Blachut gets inside the songs in a way the Swiss Häfliger cannot hope to for all his passionate dedication. The soft highs of Blachut feature those paradoxically melting and yet intense head tones we think of as Russian, though we now see it is not exclusively so. There is no straining for these notes, as there some-

**JANÁČEK:** *The Diary of One Who Disappeared*; Beno Blachut (tenor), Stepánka Štěpánová (contralto), Female Chamber Ensemble of the Czech Singers' Chorus (Jan Kühn, choir-master), Josef Páleníček (piano). Supraphon LPV-319, \$5.95 (Import). Häfliger, Canne Meyer, De Nobel. Epic LC-3121

# 3 Greats from *LONDON*



## THE PERFECT CHRISTMAS GIFT

*This scintillating score conducted by the world's greatest interpreter of ballet music fascinates both adults and children.*

**ERNEST ANSERMET**

with the **Suisse Romande Orchestra**

Stereo: CSA 2203 Mono: LL 3111-2  
(complete on two superb records)



## A STIRRING EXPERIENCE — A TREMENDOUS SOUND

*These wonderful showpieces have never sounded so brilliant. Solti breathes fire into the 125 musicians and an extra platoon of trumpets and horns. Just try the first bars of Light Cavalry or the end of Poet and Peasant! No one will ever dare say "old" Vienna again!!*

**GEORG SOLT**i conducting the  
**Vienna Philharmonic Orchestra**

Stereo: CS 6146 Mono: LL 3139



## A GREAT NEW STAR ON THE OPERA HORIZON — JOAN SUTHERLAND

*From the land that gave the world Nellie Melba comes a fantastic new soprano who has all Europe talking . . .*

*"The finest coloratura singing put on records in 25 years . . . is far too modest."*

*"Her singing is indeed marvelous."*

Arias from **Lucia di Lammermoor**, **Ernani**,  
**I Vespri Siciliani** and **Linda de Chamounix**

Stereo: OS 25111 Mono: 5515

London Leads The World

ffrr *LONDON* ffss  
RECORDS

539 West 25th Street, New York 1, N. Y.

times is with Häfliger—that is, until we reach the two concluding high C's, four bars apart, whose anguish is certainly not intended to be beautiful. Blachut's C's have been aptly described as "searing"; Häfliger's torture in climbing there is only too real both times, but his voice gives out completely at the second summit, shortening it to an ineffectual yelp: a defeat with honor. The contraltos are both excellent. In the Holland performance Felix de Nobel does not articulate his accompaniment rhythms clearly enough, so that the rapid passagework tends to blur, especially in the bass. (Compare their handling of the obsessively pulsing bass figure that permeates No. 18.) The stylistic felicities of Josef Páleníček, who participated in an earlier 78 r.p.m. recording on the same label, are discovered in abundance by such comparison, and his several slight departures from the score in the service of sonority I do not myself find obtrusive—nowhere near what Horowitz does with Mussorgsky. (Janáček's love of realistic sensory effects, by the way, extends to such Mussorgskyan details as his differentiating polyrhythmically the weary, stumbling steps of the sleep-bereft boy behind the plough and the steadily plodding gait of his oxen.) Finally, the now violent, now haunting contrasts inherent in the tricky shifts of tempo are much better understood and caught in the Czech performance.

There is also a domestic pressing of this recording by Artia, but I cannot report on its sound because it was not received for review. The original Czech Supraphon pressing, as made for export to Britain (whence I received it), is highly recommended for absolute silence and impressive response at every level. Unfortunately Supraphon provides no text, and on shop inspection I can report of Artia's cover that it offers a "liberal translation", meaning in this case a précis. The full text is absolutely essential, as I hope to have demonstrated, and on this account alone I strongly recommend the score, obtainable here through Boosey and Hawkes at only \$2.00. The translations are in German, French and English, and since all three are somewhat paraphrased

at one point or another, those who read no Czech are advised to study them all, as I did, to try to discover what the original text actually says. Again, those who read only English might compare Bernard Keefe's translation in the score with the very different one by George Jellinek on the Epic record. Supraphon's extensive album notes are in English, however, and a British critic complains that they describe the work, incredibly, as "genial". It shouldn't have been very hard to guess that this was a confusion on the annotator's part between an English and a German word with the same spelling, the latter meaning "inspired, full of genius". —J.D.

•  
**JOSQUIN DES PRÉS:** *Miserere* (*Psalm 51*); **Anonymous 16th Century:** *Emendemus: MANCHICOURT: Missa "Quo abiit dilectus tuus"*; Chanteurs de Saint-Eustache, Paris, conducted by R. P. Emile Martin. Argo RG-90, \$5.95 (Import).

▲THE most absorbing piece on this record is that by Josquin (c.1455-1521), a finely wrought, poetic, and movingly beautiful work. Its two architectural features are the regular repetition of the opening words, "Miserere mei, Deus," with the offsetting interplay of small and large groups of singers, somewhat in the fashion of the period of Dufay. All this is woven together in a flowing polyphonic tapestry of sound that makes this one of the finest works by this composer yet put on records (though, indeed, there are not many of those yet). The *Emendemus* is a briefer example of the school of Josquin which was published anonymously in 1529 by the famous music printer Attaignant. The work which occupies the full second side is a Mass by a neglected Franco-Flemish composer, Pierre de Manchicourt (c.1510-1564), as transcribed by the conductor. It is a characteristically suave and refined example of sixteenth-century polyphony, and shows that the northern school had not completely lost its creativity even in the days of Palestrina, when polyphony was no longer a "Netherlandic" monopoly and had found cultivated practitioners





*stereo . . . and otherwise*

*for  
the  
final  
touch  
of  
perfection*

**marantz**

*amplifiers  
and  
preamplifiers*

Make Marantz the heart of your stereophonic high-fidelity music center. It will make a big difference, and the cost is very little more . . . so why compromise?

all over Europe. The Saint-Eustache Choir has not lost any of its romantic thickness of choral texture, and its singing is still somewhat on the overly sentimental style. But the sound here is clearer and generally better than that in which these performers are generally heard, so that they come through a bit better than usual. The singing, while it may leave something to be desired in style, is still good, and serves the music well enough. This is therefore a record which devotees of Renaissance choral music will want to get. For some odd reason the *Kyrie* and *Gloria* of the Mass are separated from the rest of the work, on side two, by a spacing grove, but in spite of this superfluity there is no separation between the two different works on side one. No texts are provided, and only a translation of the Josquin; some more ought to have been given on this count. This is, of course, not a domestic release, although it is available domestically. —J.W.B.

●  
**MASSENET:** "*Manon*"—*Je suis encore toute étourdie; Voyons Manon, plus de chimères; Adieu notre petite table; Air du Cours la Reine; "Hérodiade"—Il est doux, il est bon; "Werther"—Air des lettres; Air des larmes; Ah, mon courage m'abandonne; Ninon Vallin (soprano); Orchestre under the direction of G. Cloëz. Odéon ODX-115, \$5.95 (Import).*

▲THESE selections, recorded between 1928 and 1935, represent the celebrated French diva at her best. Whether Vallin's best is ideal Massenet, however, is another question. The intensity and imagination of her performances have won her many admirers. Others find her excessively mannered and "stagey" rather than genuinely moving. But whether one wholeheartedly approves of her interpretations or not, there is no denying that they have a compelling fascination. Her voice, wholly and utterly French, and not without unpleasant shrillness above the staff, is resilient and responds perfectly to her intentions. The "*Werther*" scenes are more satisfactory than those from "*Manon*"—especially since de los Angeles has recorded the complete opera—and are stylistically

more rewarding than most other available recordings. This recital was originally issued here in 1952 by Decca (Decca DL-9566—ARG review, Feb., 1952 issue). The transfers on this present release are well managed. —G.L.M.

●  
**PUCCINI:** "*Le Villi*"; Silvano Verlinghieri (Guglielmo Wulfi); Elisabetta Fusco (Anna); Giani Da; Ferro (Roberto); Symphony Orchestra and Chorus of Radiotelevisione Italiana, Turin, conducted by Arturo Basile. Cetra LPC-1251, \$5.95 (Import).

▲THIS first Puccini opera is brief and to the point. Its story is simple enough. The scene is in the Black Forest, where a young couple are celebrating their engagement before the young man takes off for the big city. The second act brings him back again after a dazzling and forgetful life to find his fiancée dead of a broken heart, and a company of "villi", or witches, on hand to aggravate his remorse. The score was submitted to the Sonzongo competition but did not win, partly because it was so badly copied. Certainly it contains remarkable things for a maiden effort. It was first produced in 1884, six years earlier than "*Cavalleria Rusticana*"—a surprising fact, for a casual hearing of the work brings more of Mascagni to mind than the Puccini we know well. The tender parting ensemble in the first act is quite effective, and there are some striking rhythms in the witches' dance called *La Tregenda*. The baritone scena, *Nol' possibil non è*, has a quite powerful recitative, and the tenor air, *Torna ai felici dì*, shows the composer already strong in vocal writing. The singers who bring this little work to us are prize winners from Spoleto, artists on the threshold of their careers, as was Puccini himself when he composed "*Le Villi*". It would be too much to hail them as sensational, but they are singers with real promise. The soprano has an unusually sweet tone, and the baritone sings well; the tenor has a tendency toward emotionalism. A few orchestral passages have been cut. But the performance has movement, and it is reasonably well reproduced. —P.L.M.

# Discophile

26 WEST 8TH STREET • NEW YORK 11, N.Y. • GRAMERCY 3-1902-3

CURRENT AND OUT-OF-PRINT DOMESTIC AND IMPORTED RECORDS

*We announce the arrival of a shipment from Germany of choice collectors' items from the Electrola catalogue:*

## Furtwaengler's Beethoven:

Symphony No. 1; Leonore No. 2 WALP-1324  
Symphony No. 3 WALP-1060  
Symphony No. 6 WALP-1041  
Symphony No. 7 WALP-527  
Symphony No. 9 (\$11.90) WALP-1286/7  
Violin Concerto (Menuhin) WALP-1100  
"Emperor" Concerto (Fischer) WALP-1051  
Unless otherwise noted, the foregoing are \$5.95 each

Wagner Overtures (Furtwaengler) WALP-534  
Bach Goldberg Variations played by Helmut Walcha (harpsichord) (\$11.90) WCLP-553/4  
Excerpts from "Die Lustigen Weiber von Windsor" (Koth, Frick, Fischer-Dieskau, Wilhelm) (\$4.98) WDLP-582  
Festlicher Operabend (Koth, Traxel, Frick, Berlin Philharmonic) (\$4.98) WBLP-524

*From the Unvergänglich Unvergessen series of famous artists of the past, a unique quality transfer from the shellac originals:*

Sigrid Onegin WDLP-562  
Gerhard Huesch WDLP-566  
Marcel Witttrisch WDLP-568  
Richard Tauber OLA-1030  
Joseph Schmidt OLA-1008  
Ginette Neveu WDLP-567  
Maria Cebotari WDLP-563  
Elly Ney WDLP-561  
(The foregoing are \$4.98 each)  
Helve Roswaenge 7-EGW-8379  
Michael Bohnen GEOW-1075  
Joseph Schmidt GEOW-1073  
Maria Cebotari GEOW-31-1072

Zarah Leander GEOW-31-1043  
Beniamino Gigli 7-EBW-6016  
Frida Leider 7-EGW-8471  
Hans Hermann Nissen 7-EGW-8470  
Pietro Mascagni 7-EGW-8389  
Fritzi Massary 7-EGW-8388  
Peter Anders 7-EGW-11-8380  
Tiana Lemnitz 7-EGW-8381  
Elisabeth Schumann 7-EGW-11-8374  
Karl Erb 7-EGW-11-8350  
Feodor Chaliapin 7-EGW-11-8342  
Miliza Korjus 7-EGW-11-8315  
(The foregoing are \$1.98 each)

All Pathé, Odéon, and Deutsche Grammophon recordings are available for immediate delivery. There is a mailing charge of 75c on each order regardless of size.

## RICHARD STRAUSS 1864-1949

September of this year marked the tenth anniversary of this great composer. During the past few months a number of works, operas, songs, choral works, etc. have been made available. Some of these have long been out of print; others are made available in this country for the first time. An asterisk before the titles below indicates these newly issued works.

### (Vocal Scores)

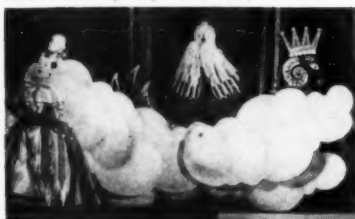
*FEUERSNOT (1901) (german text)	20.00
SALOME (1905) (german/english)	10.00
ELEKTRA (1909) (german/english)	17.50
DER ROSENKAVALIER (1911) (german/english)	12.50
ARIADNE AUF NAXOS (1916) (german text)	17.50
DIE FRAU OHNE SCHATTEN (1917) (german text)	15.00
*INTERMEZZO (1923) (german text)	20.00
*DIE AEGYPTISCHE HELENA (1928) (german text)	20.00
ARABELLA (1933) (german text)	15.00
*DIE SCHWEIGSAM FRAU (1935) (german text)	20.00
*FRIEDENSTAG (1938) (german text)	20.00
*DAPHNE (1938) (german text)	20.00
DIE LIEBE DER DANAE (1940) (german text)	15.00
CAPRICCIO (1942) (german text)	15.00

For a complete list of Strauss works available at this time write:

## BOOSEY and HAWKES

30 WEST 57 STREET, NEW YORK 19, N. Y.

Top to bottom: Michel Senechal in the title role; Janine Micheau as La Folie; Nicolai Gedda as Thespis; the final scene (Photos by Serge Lido, Paris)



# Rameau's *'Platée'*

—a masterpiece  
of lyric comedy

**RAMEAU:** "Platée": Michel Sénéchal (Platée), Huc Santana (Jupiter), Janine Micheau (La Folie), Jacques Jansen (Cithéron), Nicolai Gedda (Thespis, Mercure), Jean Christophe Benoit (Momus), Christiane Castelli (Juno), Nadine Sautereau (Thalie, Clarine), Monique Linval (l'Amour), Robert Tropin (un Satyre), Chorus of the Festival of Aix-en-Provence directed by Elisabeth Brasseur, Orchestre de la Société des Concerts du Conservatoire conducted from the harpsichord by Hans Rosbaud. Pathé set DTX-223/-224, four sides, \$12.90.

By JOHN W. BARKER

PICTURE, if you can, the opera lover of today, returned to Earth some one and a half centuries from now, and finding an operatic world quite different from his own. In this aspect of the future the active repertoire would go no further back than Puccini, with not all of his works represented either. The only earlier work regularly presented might be one by that curious "reformer" Wagner, say "*Tristan*", but most of his other operas would be appreciated only by connoisseurs and unknown to the general public, like those of Gluck today. Verdi's would be looked upon as quaint old things, no more worth performing than Handel operas today. Few will have heard, of course, of Rossini, Donizetti, Bellini, Bizet, Gounod, or Massenet, and as for Mozart, well, he belongs back with that old fogey, Monteverdi—after all, who wants to hear such dated nonsense?

Our hypothetical opera lover of today might well be shocked at the barbarism of future audiences, deprived of so much that he knows is fine in opera. And well he might react thus until he stopped and realized that his age has done virtually the same thing in its context.

Operas being expensive to mount, most houses cannot afford, or do not have the interest, to stray very far from the narrowly limited repertoire which the public knows and wants—and this, in good vicious-circle form, primarily because the regular offerings have gotten the public accustomed to little else, or because the only people who really matter in opera, the star singers, rarely bother to study other than the standard roles.

As a result we have virtually no opportunity to see and hear any of the products of opera's first century, the seventeenth, save possibly Purcell's justly treasured "*Dido*". Undeniably a large bulk of that material is largely of scholarly interest, but there is still rich satisfaction in the music of such figures as Lully, Stradella, and opera's first colossus, Monteverdi.

As for the eighteenth century, only a few (but not all) of Mozart's masterpieces, and little more than one by the Wagner of his day, Gluck, are regularly presented these days. To be sure, opera could often be a casual affair in the eighteenth century. Handel is a prime example of a composer who ground them out in vast quantities to catch the favor of a fickle public. Yet even here—the bicentennial is helping to awaken us a little, though not enough—we are beginning to realize that we are missing some fine music by neglecting the good with the weak. And not all composers of the period were so casual in their operatic output. Nor was the least of those who took pains with their stage works the great Jean Philipppe Rameau (1683-1764).

Here we have the first extended recording of a Rameau opera. That such a step has been delayed so long is surprising in the age of LP and its delving into the obscure. The French have neglected Rameau a little less than others, and a few of his operas are occasionally given an airing in France. This was notably true of what is probably the composer's most grandiose and best-known operas, "*Les Indes galantes*" (1735), which enjoyed a celebrated revival at the Paris Opéra in 1952. Regrettably, this remarkable work was never recorded complete: the best we ever got was a famous old recording under Maurice Hewitt of extensive excerpts, which appeared here on the Vox label (PL-6080). Another record devoted entirely to extended operatic excerpts was drawn from "*Hippolyte et Aricie*" (1733) for Oiseau-Lyre (OL-50034). The only other program of such Rameau excerpts was a single disc for Decca\* (DL-9683) in which Nadia Boulanger directed snippets from "*Hippolyte et Aricie*", "*Les Indes galantes*", "*Castor et Pollux*" (1737), "*Les Fêtes d'Hébé*" (1739), "*Dardanus*" (1739), "*Zais*" (1748), "*Acanthe et Céphise*" (1751), as well "*Platée*". Then there have been some orchestral suites drawn from Rameau's stage works: ballet music from *Les Fêtes d'Hébé* is on an M-G-M disc (ES-3710), while a pair of suites Désormière derived from "*Les Paladins*" (1760) were on a withdrawn

Oiseau-Lyre disc (OL-50106). And we shall have more to say presently of a pair of suites of ballet music from "*Platée*" itself, released originally by Concert Hall among its Limited Editions (F-3), and then on its affiliate mail-order subscription label, Musical Masterpiece Society (MMS-86). As a commentary on the fleeting life of records these days, be it noted that of all these recordings cited only two, those from Decca and M-G-M, are still currently available.

The appearance of an entire Rameau opera on records is therefore an event of considerable significance, and the more so in that while "*Platée*" was not necessarily the most logical choice for this pioneering step, it certainly was a very good one, and indeed one of the best.

"*Platée*" was composed for the wedding in 1745 of the Dauphin (whose third son by this marriage was to be Louis XVI), being the eighth of Rameau's roughly thirty-one complete stage works. The libretto was based on a play by the curious Jacques Autreau (c. 1656-1745), a painter turned dramatist who was characterized, according to the notes with this recording, as a "misanthrope, who thought little of himself but who was fond of women in general." The plot was drawn originally from a story told by the Baedeker of the ancient world, the second-century A. D. Greek writer Pausanias. According to this tale (IX,3), Zeus (or Jupiter), annoyed by the perennial if well-justified jealousy of Hera (Juno), arranges to tease her by flaunting himself with a supposed new lady-love called Plataea, daughter of the river-god Asopus, and a nymph after whom the city in her native Boeotia was named. In a rage Hera rushes at the veiled figure and discovers that it is merely a wooden image; realizing the prank, Hera is reconciled with Zeus.

Autreau embellished the tale considerably, and in his treatment *Platée* becomes an actual character, with Jupiter's prank given a double point. For *Platée* is portrayed as a deity of frogs who, in spite of her swampy background and distinctly limited charms, takes herself very seriously and expects the amorous atten-

tions of males as her proper due. In pretending to woo her, marry her, and substitute her for Juno as his Olympian consort, Jupiter has a chance not only to tease Juno, but also to teach *Platée* a lesson. When Juno tears off the veil and finds the real *Platée* she recognizes both points, and while she and Jupiter re-ascend to Olympus, the chastened *Platée* returns to her swamp amid just ridicule. All this is presented to us, we are informed in the Prologue, "to correct the defects of humans" by displaying the follies of divinities.

Out of this approach the libretto furnishes a fine opportunity for a memorable comic character, and Rameau takes full advantage of it in his musical delineation. By assigning the title role to a tenor the composer further enhances the humor of the situation. The whole proceeding is conceived in a spirit of first-class wit and good humor, and the music richly reflects this.

"*Platée*" is a masterpiece of lyric comedy that deserves a place in our theaters far more than many of the stodgy so-called "comic operas" that maintain themselves still. Nor should the dance element so freely incorporated here be a handicap. Though given the varying titles of *ballet-buffon* and *comédie-ballet*, this work should be taken as part of a style of lyric theater in which the dance was an integral part. The ballet is part of the opera, and not vice versa, as if the tail wagged the dog. It was Lully (1632-1687) who had recognized the French delight in dancing and had shrewdly blended it into the Italianate operatic idiom he sought to build into a new French style. This wedding of opera with ballet indeed did become one of the basic elements of the French operatic style, and lasted a long time. Gluck had to contend with the French insistence on ballet sequences in opera, for all his reforming zeal, and in the following century Wagner and Verdi found that they had to come to terms with it in bringing their operas to the Parisian stage (although it was dying out by the late nineteenth century). But the profusion of danced episodes in these early French operas

should not be an obstacle to their performance today. Most major opera houses are equipped to handle dances in the works they stage, and their ballet forces are kept employed even in the standard repertoire. It is thus merely a question of degree, and the extensive role of the dance in these operas is a further element of potential delight they contain. This recording, made at the 1956 Aix-en-Provence Festival, is an essentially French venture. The singing is uniformly good with the pivotal Sénéchal winning top honors, while Micheau and Santana deserve special commendation; also, Gedda is here worthy of the higher reputation he has since won. The veteran Rosbaud conducts tastefully, at a well-ordered and yet spirited pace. Only in some of the dances do his tempi seem a bit forced and inflexible. The recording sound makes the orchestra, especially in the bass, a little wooden in quality, but the voices come through very well. In all, the engineering is very good as festival by-products go.

It is in connection with the ballet that a strict *caveat* should be given. While this may be the first full-length Rameau opera on records, it is by no means a truly complete presentation. And it is the ballet music that suffers most seriously from the blue pencil. The score contains twenty-four dance movements — not counting the *Marche* (III, iii), and the three sections appended to the score (an *Air de ballet* and *Passepied* for I, vi, and an *Entr'acte* to precede III, i). Of these twenty-four movements this recording includes only ten. This is a sad loss, and the starved collector will still have to revert to the Concert Hall re-

cording for the suites which incorporate fourteen movements (including nine of those in this opera recording). Specifically, the first of these two suites comprises the *Entrée* (III, vi), the *Musette* (III, vi), the *Minuets dans le gout de vieille*, I et II (II, v), the *Airs vifs*, I et II, and the *Chaconne* (III, iii); the second suite includes the *Rigaudons I et II* (Prol., iii), the *Contredanse* (Prol., iii), the first of two sets of *Passepieds I et II* and *Tambourins I et II* (all I, vi). The performances are a bit more satisfying than those in this "complete" recording of the opera, for Concert Hall's conductor, Desarzens, gives more sensitive, elegant, and stylishly wrought versions than those of Rosbaud, and the older recording offers a better quality of orchestral sound. Those fortunate enough to own the record in its original Limited Edition, or in its reissue, will wisely treasure it.

But the ballet is not the only department which sustains heavy cuts here, for there are also extensive vocal omissions. It is possible, of course, that many of these sections were included in the actual festival production, and were deleted here for reasons of space. In view of the rarity of such enterprises perhaps it might have been worth an extra record to include more of the score in spite of the added cost it would have meant. But then, many buyers with limited funds might take a different view of such things from that of reviewers who get their records *gratis*.

As these cuts are so extensive, it might be worth-while to note them, at the risk of sounding like a railway timetable. In the Prologue there are three minor cuts in the vocal sections of Scenes i and ii,

## BOOKS AND SCORES Scientific Library Service

S. ORLINICK

MUSIC AND MATHEMATICS

31 East Tenth Street, New York 3, N. Y.

**SPECIAL:** The Works of Joseph Haydn  
in four volumes \$60.00





the longest 23 bars, the shortest 6 bars, not counting repeats. But Scene iii suffers grievously: some 120 measures (not counting repeats) of chorus and ensemble are chopped out, only to be encountered later, as we shall see; and all the ballet music (*Air pantomime, Rigaudons I et II, Contredanse*) is omitted. Act I is the least affected. There are only two 16-bar cuts, the first from Scene v, the second from the end of the concluding Scene vi; the ballet music (*Passepieds I et II, Tambourins I et II, Orage*) are preserved intact, with the exception that the *Passepieds* are removed from their proper place before an ensemble and placed after it with the other dances. Act II loses only one vocal section and several instrumental ones: the Introduction, some 34 bars, is not played, and in Scene v a 15-bar chorus is dropped, along with the immediately succeeding pair of danced *Airs*; the remaining ballet music (*Menuets dans le gout de vieille I et II, Airs vif I et II*) is retained in Scene v, though it begins on the fourth side and not at the end of the third side as the libretto indicates. It is Act III which sustains the most damage. The *Marche* in Scene iii (some 88 bars with repeats) is omitted, and likewise the long and impressive *Chaconne* which ends the same scene. All of Scene v is omitted, consisting of a danced *Loure* set between vocal exchanges of some 9 bars and 27 bars, respectively. (Since no cuts are noted, the accompanying libretto thus misnumbers all the succeeding scenes of this act by one.) Also the opening (actually the bulk) of Scene vi is slashed: the danced *Entrée* is dropped (to be used later), with the vocal passages that precede (8 bars) and follow (9 bars) it; then the succeeding ballet movements (*Musette*, the second set of *Passepieds I et II*, and the second set of *Tambourins I et II*) an entire air (*La Folie*) and chorus, some 54 bars (without repeats). The danced *Gaiement* is dropped from the end of Scene vii. But the final Scene viii really gets the works: two cuts (about 17 and 14 bars, respectively) are made in choral sections. And the end is completely transformed: the concluding repetitions of the final ensemble-chorus are dropped and instead

some of the snippets left on the floor of the cutting room after the preceding operations are picked up and tacked on to make a pseudo-finale: the *Entrée* from Scene ii of this act, and then parts of the large cut from Scene iii of the Prologue. On this note of grand patchwork the recording ends. (None of the appended instrumental sections, noted above, are employed here.) If one does not mind such extensive truncation he will enjoy this otherwise good performance, but for others so much liberty with the score will be a grave handicap to the value of this recording.

Closing on a more favorable note, we may observe that this set is very attractively packaged. Accompanying the records is a lovely booklet giving the libretto with good, though skimpy, annotations. All this is, of course, in French, a drawback to those who cannot read the language to some extent. The booklet is illustrated lavishly with sketches of costumes and set designs, and photographs of the production. (The décor was a delightful blend of the pseudo-classical with elements of *commedia dell'arte*. Judging from the photographs, the performers had a very shallow stage with which to work.) The album box itself is a fine piece of work. Not only is it much sturdier than the average American product, but it incorporates three features which our better-heeled and supposedly more generous record companies over here might do well to emulate: first, the album spine is not hinged rigidly to the cover, but opens itself, eliminating one of the weakest parts of the box; second, the bottom of the box has a little hinged tab which enables one to lift up the records so that one does not have to dig down with one's fingernails to lift the records out; third, the records are not simply in paper sleeves, but in ones of sturdy cardboard lined with plastic. The set thus makes a very fine impression physically.

As a foreign recording, this set is not available through the normal American channels of distribution. But it is now being imported directly, and is readily available via any dealer through Harry Goldman, Inc., New York City.

**ROSSINI:** *Overtures—"William Tell"; "La Scala di Seta"; "Il Signor Bruschino"; "The Barber of Seville"; "La Gazza Ladra"; "La Cenerentola";* Chicago Symphony Orchestra conducted by Fritz Reiner. RCA Victor LM-2318, \$4.98, or Stereo LSC-2318, \$5.98.

⑧ **SPARKLING**, energetic, and virtuosic performances. Reiner is capable of mustering up as much Italian excitement as any of his Latin colleagues, and his orchestra shows limitless polish. The recording is as brilliant as the playing, but rather harsh in loud passages especially. This harshness was not so pronounced in stereo. —D.H.M.

•  
**SAINT-SAËNS:** *Concerto No. 5 in F for Piano and Orchestra, Op. 103;* Jeanne-Marie Darré (piano); Orchestre National de la Radio diffusion Française conducted by Louis Fourestier; *Septet in E flat, Op. 65;* J.-M. Darré (piano); R. Delmotte (trumpet); Pascal Quartet; G. Logerot (double bass); Pathé DTX-252, \$5.95. (Import).

(Concerto No. 5)  
Richter; Kondrashin.....Monitor 2004 (Septet)  
Pressler; Glantz; Guilet Qt.; Sklar...M-G-M 3096  
▲ **NEITHER** of the two works on this record could be said to be representative of Saint-Saëns' best, but they can be most enjoyable when heard in performances as good as these. The concerto, sometimes called "Egyptian" because of its second movement, which the composer conceived during a tour of that country, is performed with fine style and dash by Jeanne-Marie Darré. She has the ability, so necessary in Saint-Saëns, to play both with great strength and weight and also with the utmost lightness and delicacy; this is an exemplary performance. The only rival is the less well recorded but perhaps more brilliantly executed Richter version. The orchestral work by Fourestier, however, is far more in keeping with the spirit of the music than its Russian counterpart. The witty Septet, for the most unlikely combination of piano, trumpet, string quartet, and double bass, is equally well played and makes an unusual but remarkably compatible disc mate. The recorded sound is good. —I.K.

# VIVALDI

"**Sheer listening joy!**"—That's what Leonard Bernstein calls the Library of Recorded Masterpieces' exciting new **VIVALDI** recording project.

*For the first time in musical and recording history, the music lover, music school or library receives—*

- \* "Recording in depth" of the complete output of a great composer played in the style of the original following the authentic scores as they appear in the composer's handwriting;
- \* Recorded by leading artists with the most advanced high-fidelity techniques and made available in *both* mono and stereo;
- \* Permanent availability of *all* recordings, plus replacement of damaged or worn records at minimal cost, plus protection against technical obsolescence by exchange of monophonic for stereo recordings when desired;
- \* Provision of remarkable written and recorded musical indices;
- \* Inclusion of the authentic *Ricordi* scores of all the recorded music.

And all this at less than the scores *alone* would cost. In the words of Dr. Paul Henry Lang, "This is not only a good project, but an exciting one."

**Write Today for Free Prospectus**

Library of Recorded Masterpieces,  
Dept. G-1, 150 W. 82nd St.,  
New York 24, N. Y.

## *We love you, Mr. Milstein*

By SHIRLEY FLEMING

ONE OF our prominent literary weeklies printed a feature article on Gary Cooper, a year or so ago, under the unequivocal title, "We Love You, Mr. Cooper". That three-column caption springs to mind afresh on the occasion of the thirtieth anniversary of Nathan Milstein's first American concert, which prompts this special release. How else to put it? We love you, Mr. Milstein. We're glad you've been around these thirty years, though we weren't on hand to hear you in the very beginning, and we're thankful for any chance to reap the benefits of your insight and your deep regard for your art. We're glad to hear you say, when you were questioned about your hobby of painting, "I love painting. I often suffer with it, but I have to do it anyhow. It is not like music. Music is a part of me, like my eyes or hands. I cannot say 'I love music' as I say 'I love painting.' It would be like saying 'I love my right hand.'"

Capitol's "The Art of Milstein" is a set that lives up to its name. The divergent demands of these works, while no more taxing than most virtuosos are expected to deal with, are nevertheless calculated to cast the spotlight on the star performer from a number of different angles; the

total portrait which appears comes very close, I think, to the "complete" Milstein. The heroic is here in the Tchaikovsky Concerto, the intimate and deft in Beethoven's "Spring" Sonata, the showman and entertainer in the short pieces.

The Beethoven carries the day for me, not because of any shortcomings in the Concerto but because, if you want really to listen to a fine violinist and to savor the numberless tiny perfections that make up his style, a sonata offers the best opportunity to do it. Among the tiny perfections which come to the fore this time is Milstein's way of arriving at the decisive note in a change of key with an ever so subtle emphasis of recognition which confirms the whole point of what Beethoven has written. There is, too, the wonderful emergence of some sustained notes from shadow into sunlight, often accomplished in a second or less. The "Spring" Sonata could almost, in fact, be the basis of an "Art of Milstein" in miniature: the complete freedom and flow of the melodic line of the opening subject, the gentle, affirmative spirit in the second movement, the clipped precision in the *Scherzo*—all make different demands, and all are met with skill and musical cultivation. And Firkusny must not go unmentioned here, for his cooperation in the partnership is complete, and his phrasing and dynamics are matched with Milstein's in perfect accord. The recorded balance of the instruments is very good indeed, although the violin tone verges on the shrill, to my ear, even when tried on two different stereo systems.

The Tchaikovsky Concerto leaves nothing to be desired. To speak from a personal (and perhaps querulous) point of view, Milstein comes as close as any violinist ever has, for me, to making palatable certain passages in the first movement which are fundamentally ungainly and, I think, ugly on the violin (the twelve bars at *Poco più lento* will do

**The Art of Milstein—TCHAIKOVSKY:** *Violin Concerto in D*; **BEETHOVEN:** *Sonata for Violin and Piano in F, Op. 24*; **SZYMANOWSKI:** *The Fountain of Arethuse*; **DEBUSSY:** *Minstrels*; **FAURÉ:** *Après un rêve*; **PIZZETTI:** *Canto No. 3*; **SARASATE:** *Introduction and Tarantella*; Nathan Milstein (violin); Pittsburgh Symphony Orchestra conducted by William Steinberg (in the Concerto); Rudolf Firkusny (piano, in the Beethoven); Leon Pommers (piano, in the short pieces). Capitol set PBR-8502, four sides, \$9.96, or Ⓢ Stereo SPBR-8502, \$11.96.

for a start). Milstein's aplomb in the face of such hurdles is comforting, and his digital prowess a godsend. He is easily on a par here with Heifetz, who had held the laurels heretofore, and his approach in general is a bit more romantic, as one might expect, but not greatly so. The Pittsburgh Symphony is very good, and Steinberg's rhythms are alert and telling. The recorded sound concentrates on the violin, which means that the listener must be on the lookout for the little woodwind solo passages in the background which may otherwise slip past unnoticed. But the total effect is natural, never "souped up", and the tone of the violin somewhat

more mellow than it is in the Beethoven.

The short pieces vary in interest, and some show their age more than others. They offer Milstein the chance to accomplish all sorts of feats—which he does with dispatch, and never glibly. But he has not enough ham in his make-up to give himself completely to the Sarasate, for example, and although it is a pleasure to hear him play such a showpiece, there is also a feeling of reserve which suggests that his heart is not really in it.

"The Art of Milstein" is a celebration in which the artist and the producers should take pride. As for the rest of us, we'll continue to love you, Mr. Milstein.

## "IT TAKES TWO TO STEREO" \*



...the perfect team for stereo!  
For matchless reproduction of stereo recordings

— the Model 196 UNIPOISE Arm

with integrated Stanton Stereo FLUXVALVE pickup  
and the GYROPOISE 800 airborne Stereotable.

Only the Stanton Stereo FLUXVALVE

has the exclusive "T-GUARD" stylus assembly

with the parallel reproducing element so important for stereo.

only the GYROPOISE Stereotable revolves on a bearing-of-air

— in magnetic suspension...

only the Stereo FLUXVALVE is warranted for a lifetime.

In plain truth, here is more to enjoy —

from both stereophonic and monophonic records.

Fine quality high fidelity products

by PICKERING & Co., Inc., Plainview, N. Y.

FOR THOSE WHO CAN HEAR THE DIFFERENCE

Pickering

FLUXVALVE, GYROPOISE, STEREOTABLE, T-GUARD, UNIPOISE ©

\*NEWLY REVISED—"IT TAKES TWO TO STEREO"—ADDRESS DEPT. S-119 FOR YOUR FREE COPY



## *A magnificent memento of Louis Vierne*

▲CROWDED into semi-oblivion mainly by the profusion of French composer-organists since the turn of the century, Louis Vierne is very much with us again on this unexpected reissue. The transfer to LP sounds better than one might expect—occasional blast there is, but the magnificence of the instrument and playing comes through. The reeds are out of tune as a matter of course (the French never seem to mind this) and for present baroque tastes there is not enough upperwork, but praise be, what glorious guts! Vierne's *manière* is *grande*, as befits the pupil of Franck and Widor and the teacher of Dupré. His slow tempi are tailored to fit reverberant Notre Dame, which post the blind organist obtained in 1900 and retained until his death at the console during a service in 1937.

This weighted approach naturally works for some pieces, against others. Vierne's G Minor Fantasy is the finest on records and one of the most thrilling I have ever heard, its troubled polyphonic workings like some great soul in labor. Here is one work, by the way, that is consistently heard to better advantage on a romantic organ like this, with its lush predominance of eight-foot (unison) pitch, rather than on the fine Dutch or Scandinavian baroque instruments we are hearing lately

**Vierne at Notre Dame**—BACH: *G Minor Fantasy*; *Prelude and Fugue in E minor*, "The Cathedral"; *Chorale Preludes*—O Sacred Head, *Through Adam's fall*, *Christ has broken death's dark bonds*, *In Thee is gladness*; VIERNE: *Improvisations*—*Marche Episcopale*, *Méditation*; Louis Vierne at the organ of Notre Dame, Paris. Odéon (reissue) ODX-171, \$5.95 (Import).



which, though superior in clarity due to brilliant upperwork and mixtures, are apt to lack sufficient stops at eight-foot pitch for the grandeur necessary to a work like the G Minor Fantasy. To prove this, listen to how ineffectually lucid the accomplished Germani is with this work at Alkmaar, Holland (Capitol-EMI G-7111). The organ tone is too dry, the tempo too fast (light, dry, and particularly tracker instruments "play fast"). On the other hand, Vierne's "Cathedral" Prelude and Fugue in E Minor and *In Thee is gladness* are a bit thick and unwieldy at Notre Dame. *Christ has broken death's dark bonds* is played at the slow "Guilmant" tempo—but *fortissimo*, thus bringing it back perhaps halfway to engendering this rapidly flowing and majestic Easter paean. The other two Chorales are very sensitively expressed. *Through Adam's fall*, especially, is strikingly portrayed as a strange mingling of terror and quieting, of sin and absolution.

The Vierne trifles are not much. His lesser works tend to be either loose or saccharine. The symphonies, however, are a different matter—big, vital giants of their genre, several of which continue to be programmed now and then, and on this account may see the light of LP (my bid would be for the 1st, 4th, and 6th), even though concert organists generally contend that they are too difficult and too lengthy, that if representation in this period is necessary, audiences would rather hear Mulet's *Thou art the rock*—and the latter is easier. So far the enterprising Robert Noehren has been Vierne's only champion on LP. Will others soon take up the challenge? —J.B.L.

back in her chair, after her moment of anger, close her eyes and silently mouth its words as Senta proceeded to sing it herself. Res Fischer sang Mary's brief lines with such force of personality that she completely dominated the stage during her short scene. Here was proof that a great artist can create a memorable character out of slim material. And, despite her years, her voice rang out true and firm. This was, in itself, a performance worth the journey to Bayreuth.

Rysanek, who has catapulted into international importance in the past two seasons, was ideally cast as Senta. This usually miscast role calls for a voice of exactly her size and quality. The typical Wagnerian voice is far too weighty and cumbersome for it. She immediately proved her affinity for the role in the *Ballade*. Pianissimo and mezza voce phrases were spun out with haunting loveliness, while her dramatic utterances, even though geared toward high tension and excitement, were never once achieved at the expense of tonal beauty and complete vocal control. It was rapturous singing of the highest order. And what a beauty she is now that she has lost her excess weight. She claims to be the slimmest Senta in the world, but her triumph in the role rests, fortunately, on weightier matters than this.

The scene with Eric which follows was played to give full realization to the character of Senta—a simple girl whose all-embracing obsession with the legend of the *Holländer* is so strong that it becomes reality for her, while her relationship with the hunter, Eric, becomes more and more unreal and dreamlike. The starting point for this characterization being, of course, her famous line, "*Ich bin ein Kind und weiss nicht, was ich singe*". At the end of this scene, after Eric's departure, when she returns to the *Ballade* momentarily, completely transfixed by her belief in her own powers to end the *Holländer's* curse, Daland and the *Holländer* silently made their entrance, giving the *Holländer* the opportunity of witnessing this compulsion in action. The stage directions indicate that they are to enter after she

sings this but this adjustment in the directions makes for a much more psychologically sound development in the proceedings. For one thing, it makes the swiftness of their next actions—especially those of the *Holländer*—more convincing. For, with their first glimpse of one another, they froze as in a trance on opposite sides of the stage while Daland ran between them singing his aria of explanation—which they neither needed nor heeded. This highlighting of scenes via small but telling effects is at the core of Wieland's enormous gifts as a producer. He may alter stage directions or add to them but he does so creatively, and, in this production, at least, always with, not against, the music. He also broke tradition by having an intermission between the first and second acts and a short pause between the second and third. It has always been performed without breaks.

Only in the last act did his preoccupation with stylization intrude and become questionable. Up to this point it was the most realistic of his Bayreuth productions to date. Here, once again on Daland's ship, the boys sang their chorus and danced it in a simple movement which kept them blocking out a small square with their feet. This grew monotonous before the long scene was concluded and artificial in comparison with the rest of the production. The girls were placed on platforms on either side of the ship, representing the docks. They were somewhat cramped so their movements were fairly static. But from the moment when the crew of the *Holländer's* ship entered the scene until the conclusion of the opera all was once again completely engrossing. As the lights on the stage all but disappeared, this chorus appeared in the back, slowly making its way forward—pale, phosphorescent, skeleton-like creatures. When the lights returned, Eric and Senta appeared to sing their final scene. Here as elsewhere Uhl was forceful and believable as he attempted to cope with Senta's obsession. In the end, Senta hurled herself backwards from the docks into the sea, leaving the *Holländer* to die on stage while his ship creditably disintegrated and Wieland's completely realistic sea rolled in.

## Vocal Miscellany

**Sunday Meeting:** *Jesus is my light; Since He lightened my heavy load; Grace is sufficient; The Lord will make a way; Jesus, I'll never forget; I saw the beautiful light; Lord, search my heart; The angels keep watching over me; Runnin', runnin', runnin'; Jesus, my rock; Go down, Moses; Precious memories; When He set me free; Keep a goin'; The Victory Baptist Church Choir.* Warner Brothers Stereo WS-1270, \$4.98.

ⓈTHE Victory Baptist Church is in Los Angeles; this recording amounts to the

musical portions of a service there, with the choir and soloists helped out by the congregation, along with a sermon in verse by the Rev. Arthur Atlas Peters. To judge by the various recordings of these inspirational services a new religious public may be developing by way of the phonograph. Realism such as we have on this record was not possible before the advent of stereo.

—P.L.M.

•  
**Airs d'Opéras:** "*Prince Igor*"—*Air du Prince Igor* (Borodin); "*Thais*"—*Alexandrie* (Massenet); "*Hérodiade*"—*Vision fugitive* (Massenet); "*Otello*"—*Credo de Iago* (Verdi); "*Marouf*"—*Air de la caravane* (Rabaud); "*La Damnation de Faust*"—*Sérénade de Méphistophélès* (Berlioz); "*Hamlet*"—*Chanson*

### *In Portugal they compared her to Aphrodite*

OVER THE years there has been a steady international exchange of popular songs and artists, with the differences serving mostly to emphasize the similarities of style. But the music halls of France, the Folies Bergere, the opéra-comique have all had their influences upon our musicals, not to mention such personalities as Chevalier, *et al.* And our night clubs have been havens for the *chanteuse*, the small-voiced singer coyly lining out, in accents sweet, those many French songs of parlor, bedroom, and bath. In the clutches of such an artiste, American song lyrics are enchantingly butchered. *Très charmant, très gai!* This art form reached its nadir with Hildegard, a warbler from Milwaukee who learned that to go flat and uncertain in French went over well in the plushier *boîtes*. We should really be grateful to her for this special kind of satire, but even more grateful to Mlle. (I hope) Line Renaud, who is authentically French, and who, for the time being anyway, concentrates on French songs. She may be heard to advantage on these imported Pathé records,

**Line Renaud:** *Chante 14 Belles Chansons*, Pathé ATX-115; *Reveillon No Estoril*, Pathé ATX-130. \$5.95 each (Imports).

one featuring fourteen of her specialties (recorded in French, of course) and the other devoted to a location recording of her nightclub act in Portugal. The first, **14 Belles Chansons**, is better recorded, and also contains more songs familiar to the English-speaking record collector. For example, there are *Under Paris Skies*, *All of a Sudden My Heart*, *Poor People of Paris* (*La Goulante du Pauvre Jean*), and *Jalousie*. All of these are of French origin, I note that one, *Ah c' qu'on est bien*, is included in both albums—and a very interesting bluesy number it is. The orchestrations are colorful and fanciful throughout. The limitations of the second disc, **Reveillon No Estoril**, ("An Evening in Estoril"), are mainly technical, for the sound is at times hollow, and we hear also the announcements of Mlle. (I hope) Renaud, the applause, and the audience reactions to this and that lyric, all of which is time-consuming but certainly atmospheric if you are impressed by that sort of thing. Renaud went over big, obviously. The Portuguese described her in legendary terms, comparing her to Aphrodite: "She hid her lovely nakedness in a gown the colour of the sea, she cut short her golden hair, and she smiled upon men." She also sings well.

—E.J.



bachique (Thomas); "La Traviata"—*Air de Georges d'Orbel* (Verdi); "Le Roi de Lahore"—*Arioso* (Massenet); "Les Contes d'Hoffmann"—*Scintille, diamant* (Offenbach); "Ballo in Maschera"—*Lève-toi, la dans l'ombre* (Verdi); "Il Trovatore"—*Son regard, son doux sourire* (Verdi); "Si j'étais Roi"—*Dans le sommeil, l'amour* (Adam); Michel Dens (baritone); Orchestre du Théâtre National de l'Opéra conducted by Pierre Dervaux. Pathé DTX-217, \$5.95 (Import).

▲HAD Dens given us a program made up exclusively of such infrequently heard—and delightful—arias as those from "Si j'étais Roi", this would have been a distinguished recital of minor French trifles. However, the notes (in French only) state that this program was chosen to exhibit the baritone's *éclectisme*. This is not quite accurate since the programming is more eclectic than the singer. Dens sings everything in French and with a French touch. The Verdi items listed above are, of course, none other than *Credo in un Dio crude, Di Provenza il mar, Eri tu, che macchiavi* and *Il balen del suo sorriso*—baritone's chestnuts all, which here more resemble *marrons glacés*.

Dens' voice is attractive and serviceable. He exhibits some of the finest virtues of French baritones but does not have the vocal lushness of Gérard Souzay or André Bauge or the same kind of stylistic distinction of Martial Singher at his best. Both tonally and dynamically he is limited, which leads to forcing and straining at climaxes, and he lacks the kind of fleet dexterity needed to do complete justice to the Berlioz *Sérénade*.

His singing of the familiar French arias is welcome, despite some uneven passages, for the sheer pleasure of hearing them sung in style. And where he can relax and sing lyrically and quietly, as in the Adam and Rabaud arias mentioned above, he is able to accomplish some fine effects—including two attractive falsetto notes and a stunning pianissimo.

Sound enthusiasts need not worry about the sonic qualities of this imported label; *haute fidélité* is maintained throughout.

—G.L.M.

## ORIGINAL PERFORMANCES

on HMV Super-Quality High Fidelity LP's:

### FLAGSTAD—FURTWANGLER

Dawn and Siegfried's Rhine Journey • Siegfried's Funeral Music • with the Vienna Philharmonic • Brunnhilde's Immolation and Closing Scene • with the Philharmonia Orchestra

ALP-1016 (de luxe 12" LP).....4.98

### FLAGSTAD—SCHWARZKOPF

Purcell's "Dido and Aeneas" with Members of the Mermaid Theatre Company, London, conducted by Geraint Jones

ALP-1026 (de luxe 12" LP).....4.98

### SIR WILLIAM WALTON

conducting his own Symphony in B Flat Minor with the Philharmonia Orchestra

ALP-1027 (de luxe 12" LP).....4.98

### VICTORIA de los ANGELES

Falla: Seven Canciones Populares Españolas  
Granados: Colección de Tonadillas  
Valverde: Clavellitos

with Gerald Moore at the piano

BLP-1037 (de luxe 10" LP).....4.49

Send Check or Money Order—  
Add 60¢ each order for Packing & Shipping  
Penna. Residents add 4 percent Sales Tax.  
SAFE DELIVERY GUARANTEED.

Available EXCLUSIVELY from

**Lambert & Mycroft**  
Haverford, Pa.

**Cards designed  
with Christmas  
in mind. . .**

We have prepared a distinctive group of CHRISTMAS CARDS for those who want to send cards with a music motif.

Records, pianos, music notes, and various instruments are featured on these finely engraved CHRISTMAS CARDS.

Cards of your selection are available with your personalized imprint.

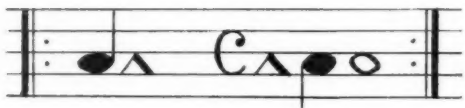
**Write for a FREE circular  
showing these cards in color**

**J. L. MORTON**

**111 West 57th St. New York 19, N. Y.**

A column for collectors

By STEVEN SMOLIAN



MUCH has appeared in print recently concerning the acquisition of records of foreign manufacture, so I feel the time has come to clarify the import situation as it now exists.

Why bother with foreign discs when our own fat catalogue gains weight monthly? Well, contrary to what the new release sheets may imply, not every tape made throughout the world ends up on an American stamper. There are at least three European versions of the Beethoven Fifth Symphony, for example, not yet so honored. Many labels are issued only in par by their American affiliates, not only because the record in question may be felt to be of insufficient interest to our market (this being infrequently a deterrent to the 932nd *Scheherazade*), but also and primarily because of the problems of distributing the contents of 10" LPs or 7" 45s to make a commercially satisfactory 12" LP. Thus the recent Mozart recital by Anna Moffo on Angel (35716), which first appeared in England on two 10" records (33G1061,1063) is lacking four arias which the latter included, and these are probably lost to us forever. Such is often the case.

Quite a number of labels go unrepresented in the American stores because the clientele for which they are intended is too small over here to show a profit after the costs of distribution are taken into account. The principal victims of this economic situation are the various labels devoted to religious music, the organ, and the modern repertory.

Still other records appear in our dealers' stocks in pressings sonically inferior to those manufactured abroad for a not-

quite-so-mass market. If you have ever heard a fine Deutsche Grammophon over a fine system, followed by the Decca release of what is really the same tape, you will understand what I mean.

In addition, many discs no longer available through American channels of distribution still grace the pages of the catalogue of the mother company. Conversely, some of the Camdens cut out here for years, now bringing a premium amounting to maybe five times the original list price, have been issued abroad to introduce the RCA label newly established there after the separation of Victor from its former European distributor, HMV. Not all the EMI "Great Recordings of the Century" have been issued here yet, by any means, and probably not all will be.

Acquiring records made elsewhere, however, has long been a problem complicated by lack of knowledge of just what is available and where, by their cost, and by shipping and importing problems.

There are a number of dealers in the United States who carry certain lines not listed in the *Schwann Catalog* and who attend to the problems of importing for the customer, selling from stock. Not all of them carry all lines, but those listed on the next page have representative selections of the labels indicated. Not included are French Odéon and Pathé or Cetra, which, although of foreign manufacture, now have American distributors who have arranged for these catalogues to be included in our master listing. If there are other domestic dealers whom I may have missed, would they get in touch with this column, please.

STATE	CITY	DEALER	LINES CARRIED
California	Los Angeles	Continental Shop 2509 West 7th St.	DGG
	Los Angeles	Rudolf Zorn 509 West 5th St.	DGG
	San Francisco	Music Den 931 Geary St.	DGG, Electrola, German Odeon, Telefunken, Japanese Victor
Illinois	Chicago	A. Schlesinger, Inc. 3136 N. Lincoln Ave.	DGG
	Chicago	Werk's Music House 3039 Lincoln Ave.	DGG, Electrola, Telefunken
New York	New York City	Adler's Foreign Books 49 West 47th St.	Various German spoken records
	New York City	Discophile 26 West 8th St.	Vogue, Counterpoint, DGG, Studio SM, Lumen, Christoforos, Electrola
	New York City	Europa Import Co. 1496 Third Ave.	DGG, Telefunken, Elite, German Odeon, Austroton
	New York City	Four Continents Book Shop 822 Broadway	USSR
	New York City	H. Mielke & Co. 242 East 86th St.	DGG, Telefunken, Electrola, German Odeon, Classique, Athena, Amadeo
	New York City	Music Masters 53 West 47th St.	DGG, Supraphon
	New York City	Record Centre 655 Lexington Ave.	Electrola
	New York City	Heinz Kretschner 3302 Collingwood Blvd.	DGG
Pennsylvania	Haverford	Lambert & Mycroft	English HMV
Virginia	Alexandria	Seminary Book Service Quaker Lane	Canterbury, Argo Paxton, Delyse, Studio SM
Wisconsin	Milwaukee	J. P. Greis 2222 W. Fond du Lac Ave.	DGG

Most of the above firms will order a disc not regularly carried in stock (allow about two to three months for delivery) but the supply of catalogues is usually short and few can mail any to new customers.

In addition to stores I have listed, there is one in Canada which supplies many labels at approximately domestic prices, figuring the 14% duty. This is Ross, Court & Co., P.O. Box 175, Station K, Toronto, Ontario.

Now, then, what is available? At the present time, *Schwann*-like listings are published in England, Germany, Italy and France. In addition, each company producing records from time to time issues a catalogue of numbers currently available; these may most easily be obtained by writing directly to the manufacturers.

Numbers and contents of records from all lands through 1955 can be found listed in *The World's Encyclopaedia of Recorded Music*, easily the most valuable of record reference publications, which can be obtained at a very reasonable price through this magazine as long as the limited supply lasts. (See the inside back cover.)

Here are the addresses of the European comprehensive catalogues:

ENGLAND: The Gramophone Classical LP Catalogue, 49 Ebrington Road, Kenton, Middlesex.

FRANCE: Revue Disques Classique, 59-61 Rue la Fayette, Paris IXe.

GERMANY: Bielefelder Katalog der Klassischen Musik, Schillerplatz 20, Bielefeld.

ITALY: Santandrea Catalogo Dischi



Left to right, the catalogues mentioned in the text: Santandrea Catalogo Dischi Microsolco, The Gramophone Classical LP Catalogue, Die Langspielplatte (Bielefelder Katalog der klassischen Musik), and Disques Microsilons



Microsolco, Corso Di Porta Nuove, 34, Milano.

Be sure to indicate *classical*.

There are also quite a number of review magazines available, but of course a knowledge of the language is essential for reading so that these are in most cases impractical, whereas the catalogues can be easily deciphered.

And the contents of these catalogues!

Telefunken, for instance, has a series of twenty-five 10" discs devoted to careful transfers of historical piano rolls, with excellent piano sound, featuring such names as Mahler, Debussy, Busoni, d'Albert, Leschetizky, Nikisch, Sappelnikoff, Pugno, and Sauer. Although a number of these were issued in the American Columbia series, "Masters of the Keyboard" (ML-4291/5), they were neither so carefully prepared nor nearly so well engineered.

The Scandinavian lists are among the most interesting of all, with records by Aksel Schiotz, including Brahms' *Erste Gesänge*, fine chamber music performances (particularly that of the Beethoven Quartet, Op. 130) by the Ehrling Bloch Quartet and, naturally, many works of Carl Nielsen and other important Scandinavian composers not available here (although even the Scandinavians seem to have no recordings of songs by Yrjö Kilpinen, one of the towering figures in twentieth-century song-writing; remember the 78 r.p.m. Society Set (DB-2594 8) with Gerhard Hüsch?).

If your interests tend toward the modern, much good music with little hope of reaching the American catalogues (excluding the small percentage which will

finally make it about 50 years from now) can be unearthed abroad. Deutsche Grammophon's annual "Musica Nova" series has parallels in nearly all countries: the releases of the Swedish Society Discophile, many Russian records, and large numbers of Japanese, English, French, and Polish discs. On the other hand, a number of labels delve into the barely explored past, uncovering worthy older music. A particular delight has been the introduction to many older Czech composers (Supraphon), including a group who so strongly influenced Mozart—those members of the orchestra of the Elector of Mannheim known to history as the Mannheim School. On this label can be found also a great deal of important music by Dvořák, a composer who is just beginning to come into his own and whom I feel will one day stand at least equal to Brahms (scheduled for late fall release by DGG is Dvořák's Requiem), and Janáček, surely among the finest composers our century has produced.

In Italy, apart from historical reissues (many of the operas with Gigli are in print), the unusual items in the catalogue seem to be drawn from the German repertory—the Haydn "Imperial" Mass, a record of Scarlatti sonatas with Landowska, excerpts from Gluck's "Armide", and Michelangeli's magnificent Brahms-Paganini Variations.

Electrola in Germany has a series of historical reissues (about 100 so far) which features easily the best 78-to-LP

transfers I have yet heard and such artists as Maria Cebotari, Richard Tauber, Joseph Schmidt, Helge Roswaenge, Max Lorenz, Karl Erb, Tito Schipa, Elisabeth Schumann, Tiana Lennitz, Margarete Teschemacher, Gerhard Hüsch (singing Pützner lieder with the composer at the piano), Frida Leider, Sigrid Onegin, and a particularly lovely lieder disc by Maria Müller (7 EGW-8474).

A word may be in order to clarify some of the confusion concerning recent pressings on this label imported into the United States. Electrola's trademark utilizes the *His Master's Voice* legend with the device of a dog listening to a Gramophone. As the rights to this trademark belong to RCA in the States, these German discs could not clear customs in commercial quantities, and to circumvent this problem without pressing a special export label (as Deutsche Gramophon did in the old days, using *Gramophon*, with the dog, domestically, and *Polydor*, without it, for export), some bright fellow came up with the idea of using peel-off Odeon labels over each spot on the disc and jacket where the offending animal appeared, the Odeon trademark not being used today on records made in the United States. Thus the imported Electrolas are coming through with Odeon (not Odéon) labels.

Although these records can be bought from the dealers listed, at the approxi-

mate equivalent of their foreign prices, there is a still less expensive manner of acquiring them. There is a house in England which specializes in records of all countries, including many labels not represented even on the dealer list on page 213, and which supplies discs at prices which are *less European taxes* (which amounts to one-third or more of the cost of a disc, about the mark-up added to his cost by an American dealer). And when you add even the cost of duty (postage is free on shipments over £10—\$28), records bought from this source will still cost 15 to 40 per cent less than those bought at any typical American or Canadian store. For those interested, the firm I am talking about is William Lennard Concerts Ltd., 9 Shepherd St., Mayfair, London W. 1, England.

This remarkable outfit will supply all French and English records, most German and Danish, some Spanish and Australian discs, and is the only dealer I know of who will also deliver the labels from behind the Iron Curtain — Eterna, Qualiton, USSR, Jugoton, Electrecord, etc. Of course, patience is required on orders for many labels, which come through slowly, but no one else offers such comprehensive service so reasonably. I might add that Lennard makes a specialty of folk music.

Through one source or another, in other words, records you want *are* available. Good hunting.

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39, United States Code, Section 233) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF *The American Record Guide* published monthly at New York, N. Y. for October 1, 1959.

1. The names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, James Lyons, P.O. Box 319, Radio City Station, New York 19, N. Y. Editor, Same. Managing editor, none. Business manager, none.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given.) James Lyons, P. O. Box 319, Radio City Station, New York 19, N. Y.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) none.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise to paid subscribers during the 12 months preceding the date shown above was: (This information is required from daily, weekly, semi-weekly, and triweekly newspapers only).

James Lyons  
(Signature of editor, publisher,  
business manager, or owner)  
Helen Propp  
Notary Public, State of New York  
(My commission expires March 30, 1960.)

Sworn to and subscribed before me this first day of October, 1959.

through a stained-glass window". But he personally despaired of poetry's future because of a greater power he felt steadily growing in music.

Schopenhauer maintained that music is the art toward which all other arts aspire. If he were right, poets would long to equal musicians with only verbal tools. Variety in language is limited by comparison with the contrasts available in music. Perhaps it is an issue of sour grapes; within their sphere poets surely create an *entity*, but some feel that the addition of music is "gilding the lily".

Others just don't care. Apollinaire's writing was the source for great songs of modern France, yet he was not particularly musical. His attitude was: "If the musicians are amused, let them go ahead, I have no objections!" But he saw no relation between his words and the music.

And the late Paul Éluard was unable to recognize his own verse as *realized* by Poulenc. Preoccupied with the qualities of human speech, he felt vaguely betrayed by singers; "but since composers have to set *something*, why not me?" He was active in the Surrealist party, which is *a priori* not interested in music. This lack of interest seemed to be less the result of repugnance than a disguise of inner fear. (Kafka, too, was *afraid* of music.)

Yeats is a tempting poet for composers, but now that he is dead, music editors are required to apply to his widow for permission. She is said to go into a trance and consult the spirit of her husband with regard to a composer's eligibility. The ghost of Yeats has been known to relent where mediocre musicians are concerned; remarkable settings of his work, however, remain unprinted.

I believe T. S. Eliot allows certain of his poems to be used by all, others by none. Edith Sitwell favors Sir William Walton. Auden is agreeable and seems receptive to all comers; moreover, he is deeply musical. But like many who are well-informed about a trade without practicing it, his observations tend to be impractical or pedantic.

In Old England some composers wrote lyrics for their own songs—like John Dowland and Thomas Campion. In other cases composers and poets alike were commissioned by the court. Purcell fancied the verse of his contemporary Dryden. And everyone knows Gilbert and Sullivan.

Goethe liked his poems set to music but defensively preferred lesser composers; he felt Schubert overpowered his words. Maeterlinck allowed Debussy to use his text of *Pelléas et Mélisande* as an opera, but thereafter fell asleep while hearing it the first time.

Colette, who imagined a wonderful libretto for Ravel's "*L'enfant et les sortilèges*" (even the stage directions could be sung!) was overcome by the music; it made her text breathe and shimmer and bloom. She felt—too modestly, I believe—that her words were but a humble foundation on which the musician constructed a masterpiece.

Young poets today love having their verse set. Since they have no public anyway (except each other), they hope this unification of the arts will give them prestige through reflected glory. Many are willing to write poems without remuneration, or even extended librettos for any composer who asks. But they are inclined to provide material so complex and esoteric that it becomes meaningless when sung.

The modern composer understandably prefers to set poetry by his national contemporaries, but the pickings are slim. Lyric poetry is out of fashion today. As for librettos, a dramatist may have a better sense of music-theater than a poet whose product is by nature fussy and ornate, and who seems to forget that what is seen need not be sung about.

Maybe song-writers in general should amend their ideas of what constitutes a proper poem for music setting. Or perhaps "song" has grown obsolete. Not infrequently the composer will revert to the Bible, Shakespeare, or romantic verse of the eighteenth and nineteenth centuries to search out texts for his lyrical songs.

Certain American poets, in possible

revenge against song-writers, have taken to reciting their works to the accompaniment of improvised jazz. The trouble here is that the poem is a formal and unchanging quantity while this music is never twice the same; the two elements are mutually exclusive. If the poet were consistent he would either request a composed and unalterable backdrop for his narration, or would himself improvise verse to the spontaneous music. Of course the latter situation would eventually lead to incantation and hence to the Blues—back where it all started!

The Beat Generation is the first literary movement to concern itself seriously with music. But it has achieved nothing in this. The connection is merely a vague endorsement of extra-musical emotions stimulated by the rhythm (or *beat*) of jazz, and is entirely different from an organized union of words with music.

Poets are not necessarily musical, and they are probably even more rarely the best judges of the type of music to be used for their words. Personally I have found that eminent writers, once they have given permission, are amenable to word changes a composer might wish to make. It is the unestablished or mediocre poets who will not be swerved from the details of the original conception.

Song-writing is a collaborative and therefore an impure musical form. Collaboration implies concession, but concession is, after all, a part of adaptability, which in *itself* is learning. In this self-imposed limitation of the song medium is a severe test of the composer's technique.

The song-writer writes what he hopes a singer can perform and, in my opinion, should be willing to change notes at a singer's suggestion if given a valid reason. The professional poet, too, might alter a phrase if the composer's request seems rational. Lesser artists, conforming to cliché ideas of integrity, live in ivory towers. I don't mean to suggest that a creator should not be idealistic; he can sharpen his craft by keeping an open mind to advice offered by executants who, after all, know more than he about performance. This applies both to poets in

## COMPLETE MONTHLY CATALOG OF STEREO & MONAURAL RECORDS

Lists over 25,000 stereo and monaural records under more than 400 labels. Published monthly to include latest releases. Lists composers, artists, labels, record numbers and prices for any selection or type of selection you want. The only complete authoritative catalog of its kind—an invaluable guide used by more than a million record collectors. Ask your record dealer for the latest issue. If he doesn't carry Schwann, send 35c with the coupon below. Be sure to include dealer's name.

### W. Schwann, Inc.

137 Newbury St., Boston 16, Mass.

Please send your latest record catalog. I am enclosing 35c.

MY NAME IS

ADDRESS

MY RECORD DEALER IS

ADDRESS

11



relation to composers, and to composers in relation to singing-performers.

Before he begins work a composer would do well to obtain rights for a poem by applying either to the poet himself or to the publisher. Otherwise the music may be denied hearing and printing. Before the advent of copyright laws composers faced no such problems and uninhibitedly indulged their bias for the writings of contemporaries.

Although there may be a scarcity of suitable poetry, the practice of making songs from the work of living writers is desirable. Artists of today, whether they know it or not, have basically more in common with each other than they have with artists of the past. (I might add that the music most comprehensible to the people of today is the music of today, because it is penetrated by today.)

If this discussion of poets has seemed long it is because the writer of songs will save himself disappointment by assuring himself of copyright permission for his "appropriate" poem before he starts composition. This may not be an artistic consideration in song-writing, but it is urgently practical.

### III

When the poem has been found, the composer will inspect it with an eye toward determining the music's dimensions. The expression "song form" is too broad for precise meaning. There are as many forms for a song as there are groups of singable organized words. There are regular lyrical systems such as couplets, quatrains, sonnets, odes, hymns, roundels—even limericks—and there are arbitrary sequences which poets invent and order to the nature of their expression.

None of them really fits the old so-called ternary a-b-a song form which applies less to vocal than to instrumental music. Or rather, in a very general way, it can be made to apply to *all* music in that pieces have beginnings, middles, and end at a point related to the start.

The a-b-a ternary form consists of a primary tune, a secondary tune, and repetition of the primary tune. The commonest version today, the 32-measure pop-song, is slightly more complicated:

there the first "a" is repeated twice. This repetition establishes the "theme" so that we feel at home with it on its return from the more transitory "b" section. Most "popular" music is constructed on this formula, and some of it—the show tunes of Gershwin, for instance—is unsurpassed in its way. But the music of the so-called art song takes form from the poem itself, and the poem is seldom versified in the more primitive fashion of "pop" lyrics.

Whatever the poem's design, it should, in one way or another, always dictate the shape of the song. No matter how many liberties the composer might take, it will be the poem itself which provokes these liberties. Meretricious originality is to be avoided at all cost. This might be illustrated by what Hollywood arrangers call Mickey-Mousing, for example: when a brick falls on the protagonist's foot the music goes *ouch!* A composer is not required to write a "lovely" chord on the word *love*, or score a bleak and ponderous low note on the word *death*. He seeks to shed light on a meaning of the poem without musico-literary interpretation; he would otherwise be doing what Tennyson complained of: saying twice what the poet says once.

There is obviously no *one* adaptation of a poem. Different composers have put the self-same words to different music, each with similar success, each lending both personal poignancy and impact to his understanding of the poem.

There are nevertheless valid unorthodoxies. For instance: a song-writer might have the music *play against* the words, just as a choreographer has his dancers *move against* the beat. Dancers can move with extraordinary effect in animated precision to a sustained music with an indefinite meter. The *meaning* of their motion is none the less an evocation of the music, just as in song the "meaning" of music is born of words. Although music has a more primal appeal than poetry and is thereby inclined to "take over" a song, a composer cannot deny that it is the particular expressivity of the given words that provokes the musical mood.

(To be concluded)

# SOUND IDEAS

## An Equipment Review

By LARRY ZIDE

### Manufacturer's Specifications

Frequency Response:  $\pm 1\frac{1}{2}$  db 20-20,000 cycles  
 IM Distortion: 10 volt/eq. peaked RMS, 0.1%  
 Total Noise: 80db below 10mv phono input with RIAA curve  
 Controls: Selector, Mode, Volume, Balance, Tone controls, Record equalizer (RIAA, Col LP, Old 78), Tape playback or monitor, High Filter (9kc. and 5kc.) Low Filter (50 and 100 cps), Power switch (Heavy duty-15 amps)  
 Dimensions: Chassis: 14 $\frac{1}{2}$ " W x 5 $\frac{1}{2}$ " H x 8 $\frac{1}{2}$ " D. Panel: 15 $\frac{1}{4}$ " W x 5 $\frac{1}{4}$ " H.  
 Tubes: 6 - ECC83 12AX7. Shipping Weight, 20 lbs.  
 Price: \$249.00. Cabinet, \$24; Choice of mahogany, walnut, blond, or rack mount to order



### Marantz Stereo Console, Model 7

ONCE IN a very long while a high-fidelity product comes along that is so far above the rest of the field that it is difficult for a reviewer to resist the temptation to gush all over the page. Such a product is Marantz's stereo preamplifier-control center. There are other preamps on the market which are virtually the sonic equal of the Marantz. Why, then, all the fuss about this one?

As the illustration shows the preamp has four knobs grouped to the left. These are the selector, mode, volume, and balance controls. The four center switches are a tape monitor selector, phono equalizer low-frequency cutoff, and high-frequency cutoff. The four smaller knobs on the right are separate bass and treble controls for each channel. An AC on-off slide switch completes the neat, uncluttered front panel.

All switches are of heavy-duty design, of a quality often used in professional broadcast equipment but seldom found in home equipment. This, however, is only the beginning of the extras that make this preamp stand out. For example, it is axiomatic that tone controls, no matter how well designed, add some distortion to the over-all reproduction of sound. On the Marantz, when the tone controls (which

are of a step-switch, rather than continuous design) are set to their flat positions, they are switched out of the circuit entirely, providing truly flat response.

On the back panel are the inputs, four low-level per channel and four high-level. Two of the low-level are for magnetic phono, allowing for the use of two separate turntables, mono or stereo. An NARTB-compensated tape head input is included, with an added feature of adjustable high-frequency compensation. Also on the back panel are five switched and one unswitched AC outlets, and preamp output level controls useful for pre-balancing the two sides of the stereo system and dropping the output to accommodate some highly sensitive power amplifiers.

Distortion and frequency response, especially in regard to equalization accuracy, as measured on the Marantz is very nearly perfect. At twenty cycles the Marantz was only 1.5 db away from the RIAA curve. A preamp that can stay within 2db of RIAA down to 40 cycles is doing very well indeed. One other measurement of note: In all measurements the two channels were sufficiently close to be considered identical.

### Listening Tests

Perhaps the first impression the Marantz made in actual use was its utter lack of

noise. No matter what screaming level music was played at, there was no hiss nor hum audible. I took an ESL Concert Series cartridge (this cartridge requires a transformer to produce a sufficiently high output) and drove the Marantz with it *without the transformer*; again, there was no noise at any listening level. There was, also, plenty of gain to spare.

It is difficult to describe the sound quality of the preamp without resorting to hyperbole. If ever there was a unit of which one could say that "it produces no sound of its own", this is it. Phono music had a cleanliness, a transparency, in short a *naturalness* (a word I try not to abuse) I only associate with professional-grade tape machines. In the very low bass region, particularly, the Marantz simply gave more than competitive units.

The preamp is not equipped with a loudness control. I might add at this point that I have yet to hear a loudness compensating device that provided an improvement in sound quality. The individual channel tone controls with their step positions provide a satisfactory loudness compensation when listening at very low levels.

All controls on this preamp are smooth-acting and silent in operation—one more evidence of high quality. Two special words: the balance control, when rotated fully to one side, shuts off that side's channel completely, a highly versatile

arrangement. The volume control provides perhaps the best evidence of superior design. It is the only volume control on any stereo preamp, as far as I know, that tracks both channels perfectly. On most preamps a change of volume requires a touch-up of the balance control due to the inability of most volume controls to apply the same volume to both channels over a wide range. This is no problem with the Marantz. Balance, once set, can be forgotten, so long as the program source remains the same.

In sum, I firmly believe the Marantz to be the finest stereo preamplifier available for home use. In a sense it should be, since it is the most expensive unit of its kind on the market at this time. The preamp is quite large in relation to others; there are no crowded, miniaturized components here. (I have, currently, a stereo preamplifier-power amplifier *combination* that is physically smaller than the Marantz.) One of the things this adds up to is that the Marantz is not likely to require frequent servicing. Where other preamps will, figuratively at least, fall apart in a number of years, the Marantz can be expected to continue indefinitely. Moreover, heavy-duty parts throughout combined with terminal-board layout will make service easy.

Admittedly the price of the Marantz could be a formidable obstacle, but if it can be hurdled this is the stereo preamp to buy.

### Electro-Voice Wolverine Speaker and Step-Up Kits

Model LS12 12-inch, full-range speaker. Price, \$19.50  
Model HF-1 High-frequency step-up kit. Consists of TW35 VHF driver with CR35 crossover-level control, hook-up wire, hardware. Price, \$20.00  
Model MF-1 Mid-range step-up kit. Consists of MR10 driver, CR10 crossover-level control, hook-up wire, hardware. Price, \$25.00  
Cabinet: Loraine Corner Cabinet, pre-cut for Wolverine components  
Size: 27 high x 14 deep. Shipping Weight, 23 lbs  
Price, \$48.00; available in mahogany-grained, walnut-grained, and blond finish

What is involved here is a 12-inch, full-range speaker, designed for economy, to which are added at intervals a horn tweeter and finally a horn mid-range. The entire assembly goes into a cabinet especially designed for the purpose. For this review

E-V sent me its corner model, the Loraine.

I first set up the full-range speaker alone in its cabinet. Frankly, I cannot in good conscience qualify this speaker as a high-fidelity unit. I found it excessively shrill, very rough-sounding and steely. It was quite impossible to listen to.

Adding the high-frequency tweeter kit, for which the cabinet is already cut, considerably improved things. The roughness was much improved, although the sound was still a bit steely. Improved top-end performance revealed several low-end deficiencies. There was some low-frequency hangover, with noticeable doubling below 80 cycles. A resonant peak just

below 80 cycles tended to exaggerate turntable rumble. Over-all sound tended to be reasonably smooth within the above limitations.

The addition of the mid-range horn (for which the cabinet is also cut) brought a definite improvement. What resulted was, in fact, smooth reproduction from the upper limits of audibility down to the 70-80 cycle limit. Only the very top end was a bit rough, and it takes a lot of tweeter to

be smooth above 10,000 cycles. Mid-range and tweeter level controls were effective in adjusting the system to suit individual taste.

All in all, as a full-range single speaker this cannot be recommended. As a two-way, to be converted to a three-way, it can be recommended only insofar as the bass end would not be an obstacle; unfortunately it would be with any magnetic cartridge and decent amplifier.

---

#### SHERWOOD FM TUNER MODEL S-3000 II

Controls: Tuning. Variable Interchannel Hush. AC Power. AFC defeat switch. Local-distant (sensitivity reductions). Output level (on rear of chassis).

The tuner also contains a built-in wire antenna, a multiplex output, and a "Feather Ray" tuning eye. Price: \$109.50.

The Sherwood Model S-3000 II is all that a tuner designed for use with a separate control center should be. The unit is notably clean-sounding, reproducing faithfully the sound of an FM transmission. In my urban location, not too distant from most of New York City's FM transmitters, I found sensitivity more than sufficient to bring in all stations with only the (supplied) wire antenna attached. Limited experiments indicated that the Sherwood would be an excellent choice in fringe area locations where a tuner of high sensitivity is required.

Several useful front-panel controls are supplied. One front knob controls tuning. I found the mechanical motion smooth and easy, with a positive flywheel action. In conjunction with the tuning eye, capturing and holding a station was extremely easy. The other front panel knob is what Sherwood calls "Interchannel Hush". This consists of a variable control to eliminate the rushing sound encountered when turning. Although the control was effective enough between stations, just before a station is fully captured the rushing sound is still heard. These muting controls seem to be offered on most of the new tuners; I must question whether there is any real need for them, especially because they add several dollars to the cost. I am inclined to doubt that the majority of FM users really object to interchannel sounds.

Two additional front panel controls are

provided. One of these is an AFC defeat switch, used for tuning in weak stations sandwiched between strong ones. AFC on this tuner does not in any way affect the sound output or quality, an indication of well thought out and executed design. The second panel switch *reduces* the sensitivity of the tuner to accommodate those rare locations that are extremely close to a transmitter. On a super-sensitive tuner such a station tends to pop up all over the dial. Sensitivity reduction helps to eliminate this occasional problem.

On the rear panel is to be found a level output control, standard and multiplex outputs. For this review Sherwood also sent along its Multiplex adapter, which receives both Crosby and so-called split receptions. Unfortunately, at the time I received the unit no station in the New York area was broadcasting FM multiplexed stereo, so that a full evaluation of the unit must await a resumption of this service. I did eavesdrop on several store-casting systems, which the adapter also decodes. Since most storecasting systems are broadcast with rather limited frequency response and quality, no evaluation of the unit, other than the fact that it works, could be arrived at from this source.

The Sherwood S-3000 II, then, is recommended as a component capable of extracting fully the benefits of FM broadcasting. All the more impressive is the low price of this tuner. It is one of the very best.

---

*C. Victor Campos' audio column, "The Third Ear", is omitted this month.*

# READERS' RECORD EXCHANGE & MART

At the discretion of The Editor, classified buy, sell, or swap notices of any length are accepted at ten cents a word. Please count each catalogue number, including label symbol and prefix, as a single unit. Remittance should accompany the insertion.

**I AM TRYING** to buy a copy of Vox PL-7930 (Pergolesi). Who has one to sell? Alfred Sands, 8502 Van Buren Drive, S. E., Washington 22, D. C.

**ADVANCED COLLECTOR** desires contact other collectors to exchange or buy/sell LP rarities. Phone N. Y. C. CO 5-5670 or write to Box 131, ARG.

**WANTED:** Oiseau-Lyre "Early English Keyboard Music", Vols. I & II; also Schütz "Christmas Night". Phone N. Y. C. CO 5-5670 or write to Box 131, ARG.

**I NEED TWO** copies of the Concert Hall "Coronation of Poppea". Can anyone oblige? Please write to Box 132, ARG.

**FRITZ BUSCH** acoustic recordings—who has any to sell? Box 133, ARG.

**MUCH WANTED:** Bartok 923, Griffon 3001, Concert Hall Limited Edition E-1 (all Mozart), Allegro 98 (Wolf), CHS Limited E-13 (Mendelssohn). Box 134, ARG.

**I AM LOOKING** for copies of *Die Stimme Seines Herrn* (the Deutsche Grammophon house organ) through 1926. Box 135, ARG.

**SUBSCRIBER URGENTLY NEEDS** London LL-994, LL-1204, and LD-9136 (all Britten). Write to Box 124, ARG.

**REISSUES ON LP** of Famous Voices of the Past: Caruso, Patti, Melba, Tamagno, Plancon, Calvé, Schumann-Heink, etc. Write for latest catalogue, Roco Records, 2098 Yonge St., Toronto, Ont., Canada.

**DOES ANYONE HAVE** a Thayer Beethoven to sell, now that a new edition is supposed to be in preparation? Condition is unimportant, but set must be complete. I will pay any fair price or more than that if you are willing to exchange records for the books. Write to Box 126, ARG.

**TO BUY OR TRADE:** Schorr, E-586 or EW-87 ("Freischütz"); D-2112 ("Fidelio"); Gerhardt, DA-770 (Brahms); DB-917 (Schubert); Columbia E-4854 ("Zigeunerbaron"); Reinkemper, Polydor 66005 (Strauss) and 62635, 66537 (Schubert); Furtwängler, Tel. SK-3239/2 (Bruckner); Polydor 66466 ("Freischütz"). Box 131, ARG.

**COMPREHENSIVE MONTHLY LISTS** of 78s, including hundreds of unusual out-of-print and rare vocals, mailed on request. Collections bought. The Record Album, 208 West 80th Street, New York 24, N. Y.

**ATTENTION BOOKMEN:** I am looking for Volume I only of the "Letters of Mozart and his Family", edited by Emily Anderson and published by Macmillan in 1938. Will pay any fair price, or exchange new LPs if you prefer. Replies to Box 116, ARG.

**25 YEARS** of phonographic history are chronicled in *The American Record Guide*. Many of the earliest issues are still available at 50c a copy. Current issues (past 12 months) are 35c each. Several complete volumes, including separate indices, are available at \$6.50.

**DEUTSCHE GRAMMOPHON** recordings may be ordered from Discophile, Inc., 26 W. 8th St., New York 11, N. Y. Prices reasonable. See our display advertisement in this issue.

**RARE IMPORTED RECORDS**, operatic, classical. Free Lists. MUSIC DEN, 931 Geary St., San Francisco 9, Calif.

**78 R. P. M. RECORDINGS**, 1902-50. Many types. Prices reasonable. Free Lists. Collections bought. E. Hirschmann, P. O. B. 155B, Verona, New Jersey.

**BOOKS ON MUSIC**—New, used, out-of-print, Free catalog. BEL CANTO BOOKSHOP, Dept. F, Box 1237, Union, N. J.

**MY SET** of Columbia's "Great Masters of the Keyboard" is complete except for Vol. IV (ML-4294). Who has a copy in good condition to sell or trade? Write to Box 127, ARG.

## TEACHER OF PIANO

*Beginners and Advanced Pupils*

HENRIETTA YURCHENCO

309 West 99th Street, New York City 25

Academy 2-2479

## Monthly Record Sale

*Rare 78 r.p.m. Vocals and Instrumentals*

List Mailed on Request

DARTON RECORD LIBRARY

160 W. 58 ST.

NEW YORK 19, N. Y.

I enclose \$12.50. Please send THE WORLD'S ENCYCLOPAEDIA OF RECORDED MUSIC in three volumes, postpaid.

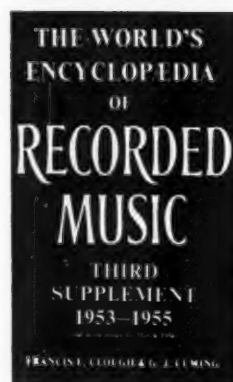
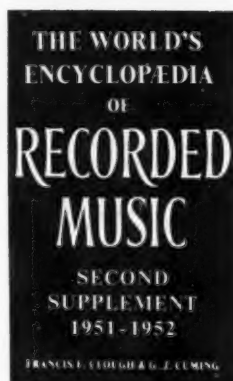
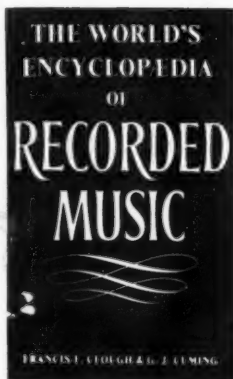
Name.....Street Address.....

City.....Zone.....State.....

Mail to:

The American  
**Record Guide**

P. O. Box 319  
Radio City Station  
New York 19, N. Y.



*For Christmas?*

*Perhaps the greatest  
bargain in the history  
of record collecting!*

## THE WORLD'S ENCYCLOPAEDIA OF RECORDED MUSIC

By Francis F. Clough & G. J. Cuming

- *Lists ALL electrical recordings  
(classical) through March, 1956*
- *A three-volume set (supplements  
will appear at regular intervals)*
- *Published in England—available  
elsewhere in America at \$51.75*

We are pleased to be able to sell all three  
of these books (1,716 pages) for a total  
price of \$12.50, including postage. Re-  
mittance must accompany each order.

press  
comment on the

# AR-3

*The American* **RECORD  
GUIDE**

(Larry Zide)

"Given a good stereo source, a pair of AR-3's comes as close to musical realism in the home, I believe, as the present state of the art permits . . . In sum, until someone comes out with something better that doesn't take up the entire house, the AR-3 is for me the reference standard."

high fidelity

(TITH report)

"A major problem of tweeter design has been the beaming effect of very high frequencies . . . The "fried egg" (nickname for the AR-3 tweeters) appears to be a major step forward in the smooth dispersion of sound at extreme high frequencies."

**HI-FI**  
SYSTEMS

"In terms of bass response, these two speakers [the acoustic suspension AR-1 and AR-2] represent a phenomenal improvement in the state of the art.

"The complete AR-3 speaker system, in addition to containing a superb acoustic suspension woofer, which has enjoyed wide acceptance by professionals as well as audiophiles, constitutes, in our opinion, a mid and high frequency system which is in every way complementary to the bass quality. The new AR-3 rivals in overall quality the very best woofers and combinations."

The AR-3 is priced from \$203 to \$231, depending on cabinet finish (\$216 in mahogany or birch). Literature is available for the asking.



il

e a  
"

ch).

..